

THE PHILHARMONIC SOCIETY OF NEW YORK.

A RETROSPECT.



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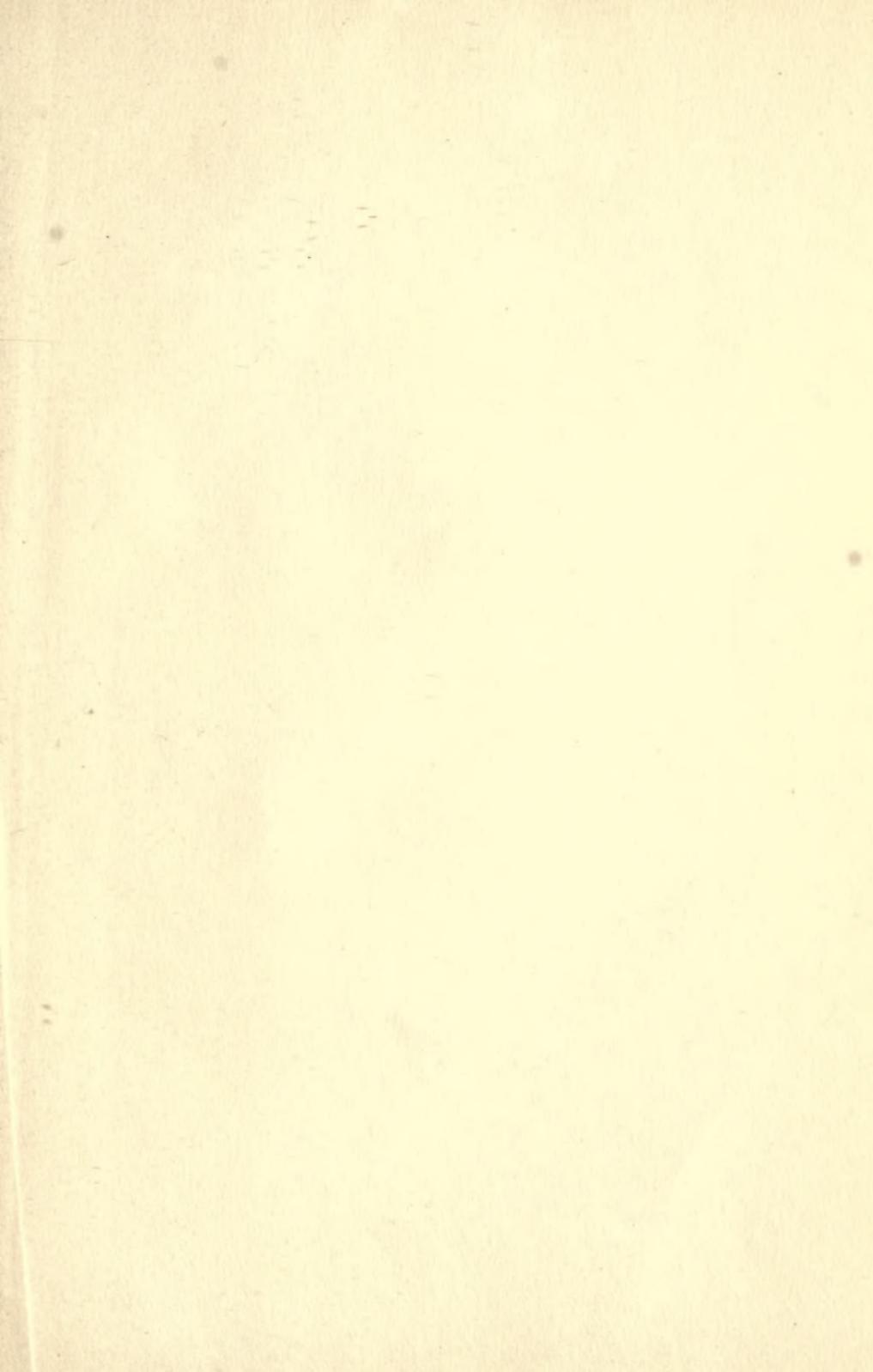
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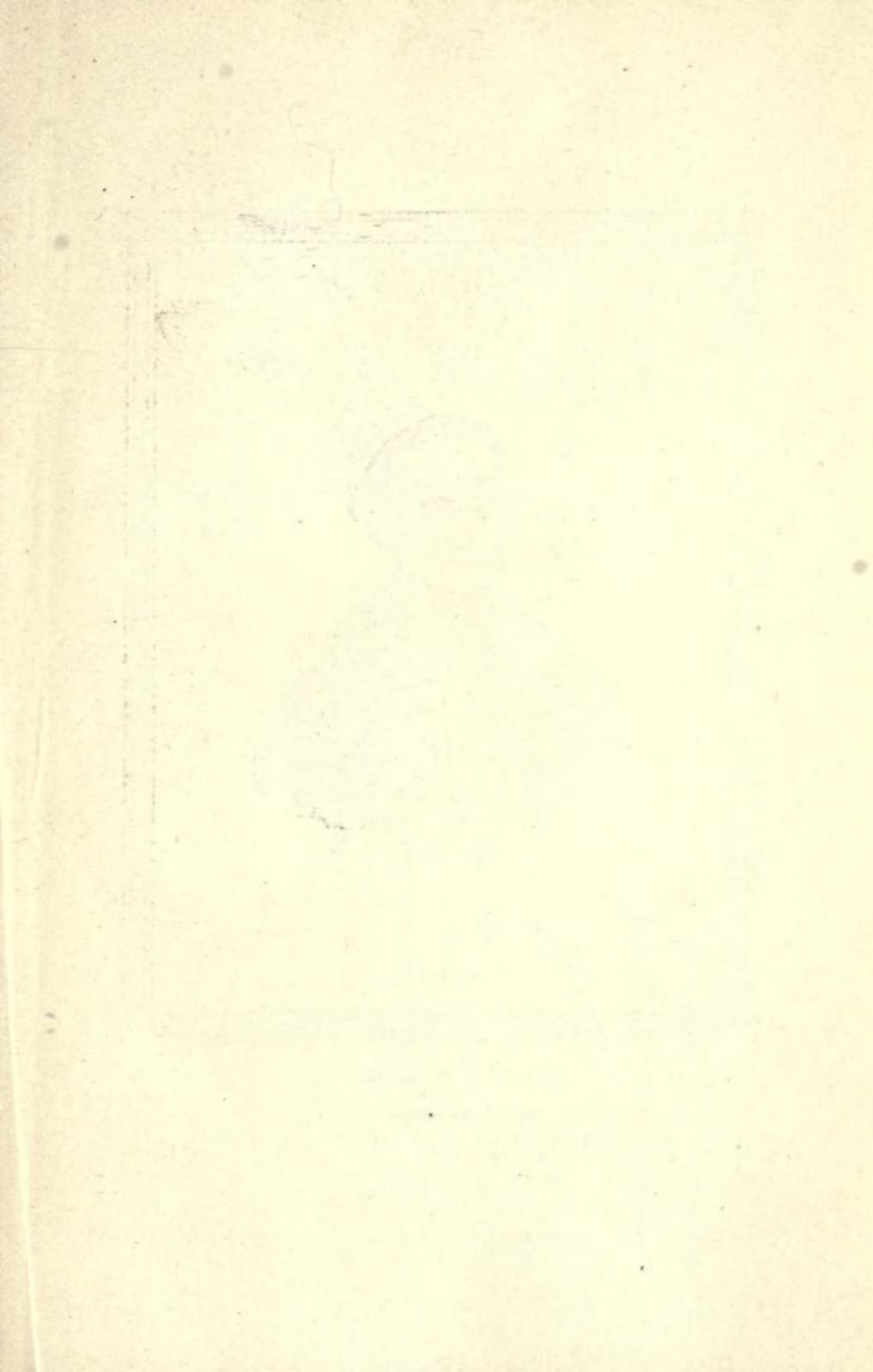
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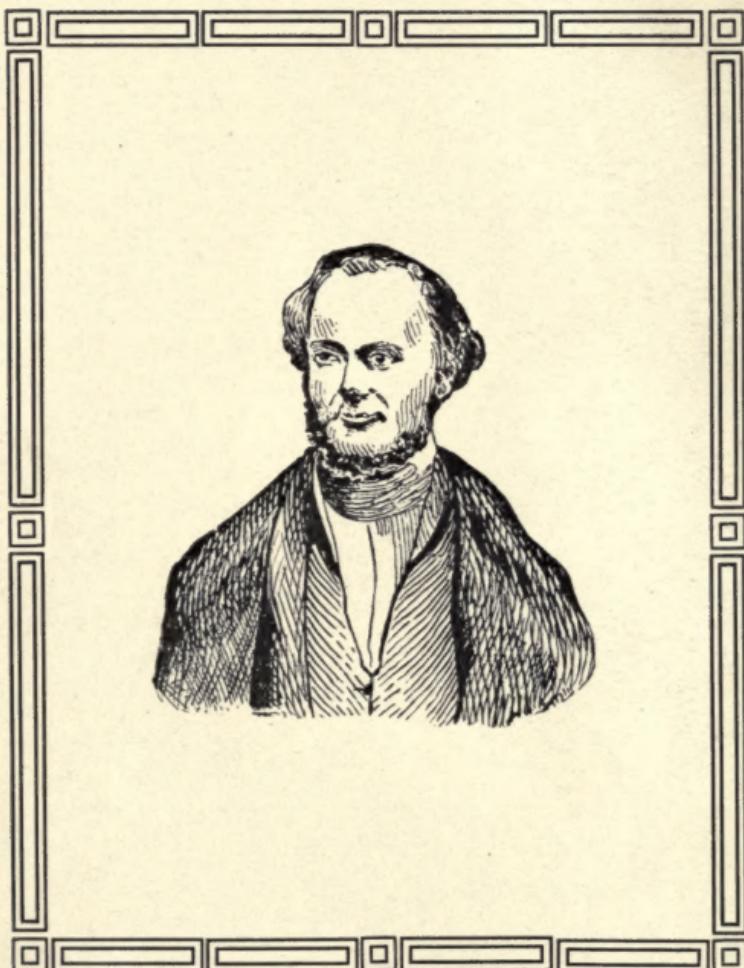
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U. C. HILL
FIRST PRESIDENT OF
THE PHILHARMONIC SOCIETY OF NEW YORK
1842

The
Philharmonic Society
of
New York
AND ITS
SEVENTY-FIFTH ANNIVERSARY

A RETROSPECT

By
JAMES GIBBONS HUNEKER



I

In this year of grace, 1917, The Philharmonic Society of New York celebrates its seventy-fifth anniversary. It was founded in April 1842, and its history has been one of uninterrupted music-making. Its first concert was given in the Apollo Rooms, New York City, on December 7th, 1842, and there is nothing in its past or present that indicates any break in the continuity of its future musical activities. Hard to come by and difficult to set down is the record of the Society because of the meagre documentary evidence, most of it secured by haphazard hearsay; and the amount of details,—names, dates, happenings,—are for the most part still enveloped in mist. Mr. Henry Edward Krehbiel recited in his Memorial of the Fiftieth Anniversary of The Philharmonic Society, April 1892, his pains in securing authoritative data. He had, to be sure, the privilege of personally interviewing William Scharfenberg, Samuel Johnson, and James L. Ensign, “three of the five surviving members of the Society at its foundation, and Anthony Reiff.” So he was able to incorporate in his Memorial the reports of his *viva-voce* interviews, a fact that has made his labor of enduring value. The present writer of these notes has had no such lucky experience and must therefore depend upon printed history for the facts and figures of the first half century.

The official machinery and its inner functioning it is not deemed necessary to dwell upon now. A corporate organization, the Society has its constitution and by-laws. It has been pointed out that it is a democratic body whose object is the cultivation and performance of instrumental music. Since its birth it records two hundred and fifty-nine regular concerts up to the year 1892, and a record that has been bettered by but few foreign orchestras. Whereas, at each season nowadays there are concerts given which amount to about one quarter of the entire number of the complete first half century, which fact should suffice as an answer to pessimists who tell us that the art of music is declining. Beginning as a professional musical society, the Philharmonic has changed, not in its aims, which have been always lofty, but in the inclusion of the laity. It is justly considered an honor, and rightly so, for non-professionals to be associated in the conduct of the Society. Thus, after the first quarter of a century had elapsed, during which time the President was naturally enough a professional musician, gentlemen well-known in the cultivated, financial world and society, have figured as interested co-workers with the Society. Only good was bound to result in this agreeable intercourse. And with the passage of the years this innovation has become one of the main-stays of the institution.

In the tenth annual report of the Society is to be found the causes that led to its formation. It seems that for several years previous to the

spring of 1842 the need of an orchestra in the City of New York was felt, not only by musicians but also by numerous music lovers. A peep at the local musical events of those days shows that an unusual interest in the "divine art" was manifest. New York was hardly the raw, uncultivated metropolis so frequently described by hypercritical visitors from across seas. Its devotion to the drama, to art and literature was marked. For music, as the chronicles relate, it had always displayed a special predilection. U. C. Hill (whose full name was Ureli Corelli Hill, a combination which recalls at once Poe and Italian musical history) had been in Europe, and, a passionate disciple of all that was noble in the classics, he held counsel with several musicians, C. E. Horn, William Penson, P. Maroncelli, and others, as to the possibility of founding an orchestra. At the Apollo Rooms, April 2nd, 1842, a meeting was held in which there participated a number of musicians. Mr. Hill called the meeting to order Mr. A. P. Heinrich was appointed chairman, and Mr. F. W. Rosier, Secretary. The meeting was adjourned to April 16th, and again to the 23rd of the same month. The officers were elected as follows: President, U. C. Hill; Vice-President, A. Reiff; Secretary, F. W. Rosier; Treasurer, Allan Dodworth; and Librarian, W. Wood. At the next meeting, May 7th, an addition was made to the number by two assistants, A. Boucher and H. Otto. Rehearsals were at once begun and the first concert, as said before, took place December 7th, 1842. Surely

a marking date in the musical history of the United States.

Mr. Hill possessed an ambitious nature. He had studied with the great violinist Spohr at Cassel, Germany, and according to William Scharfenberg this influenced him in his determination to found an orchestra here. Anthony Reiff, the son of the first Vice-President of the Society (he died October 1916) believed it was during a visit of Hill to Europe in company with the elder Reiff that the idea was born. Mr. Ensign, who, in 1837, was a pupil of Hill, declared that he often heard his teacher speak of the scheme at rehearsals of the Euterpean and the New York Sacred Music Society. Be this as it may, there is no doubt that Hill was the prime mover in the affair. Enthusiasm hid a multitude of musical shortcomings, and such pianists and teachers of that instrument, as Timm, Scharfenberg, and Etienne, joined Hill in his rather risky enterprise. From another witness, Thomas Goodwin, the chronicler of the Memorial heard fresh gossip. It was at the restaurant in Park Row, appositely called "The Shakespeare" that a gathering occurred of the men who are above mentioned, and with historical consequences, for The Philharmonic Society was born.

The complete programme of the first concert is not only of historical interest but it is of especial significance, inasmuch as it reveals the high standard of musical excellence from the start; a standard that has been maintained ever since. U. C. Hill conducted the Symphony No.

5, in C-minor of Beethoven,—one is tempted to say the keystone of symphonic music. H. C. Timm conducted the new overture in D by the now obsolete composer, Kalliwoda; also the vocal music. In addition, there were the Overture to Weber's "Oberon," directed by Etienne; the D-Minor Quintet by Hummel for pianoforte, violin, viola, violoncello, and double-bass (Messrs. Scharfenberg, Hill, Derwort, Boucher and Rosier). Madame Otto sang a scene from "Oberon," and with C. E. Horn, a duet, from Rossini's "Arunda." A scene was sung from "Fidelio" by C. E. Horn, and the Aria Bravura from Mozart's "Belmont and Constance" was delivered by Madame Otto. There were numbers in this list that signify an acquiescence in the musical taste of the times; but Beethoven, Beethoven the Alpha and Omega of the Symphony, is the foundation upon which is built the tonal edifice of The Philharmonic Society.

And how did this epoch-making concert succeed? How did the band play? What "notables" were in the audience,—doubtless a "galaxy" of fashion, youth and talent? We do not know, but we think that there are a few among The Philharmonic Society audiences of to-day who would like to bridge the years and find themselves in the old Apollo Rooms there listening to the not altogether inharmonious efforts of certain valiant musical fanatics. Those men of 1842 represent the allegorical acorn from which has grown the mighty oak of 1917. They are dead, the

Apollo Rooms have vanished, but The Philharmonic Society still lives and flourishes, and the name of Beethoven has waxed, not waned, with the flight of time. Is it claiming too much then to assert that the Society has zealously kept alight the burning coal on the sacred altar of art in our native land?

Who were the musicians of the Society in those days? The list of the second season gives their names, and it is a holy and wholesome thought that honors these pioneers. We therefore make no apology for giving their names and individual instruments. Furthermore, we propose to give the personnel of The Philharmonic Society Orchestra in 1892 and 1917 (its fiftieth and seventy-fifth years, respectively). Here is the original roster:

<i>Violins</i>	<i>Violas</i>	<i>Flutes</i>
G. F. Bristow	Chevalier	P. Ernst
G. De Luce	G. H. Derwort	J. Gosden
A. Dodworth	Grebner	J. A. Kyle
H. B. Dodworth	T. Goodwin	
L. De Janon	S. Johnson	<i>Oboes</i>
J. L. Ensign	P. A. Schmeling	Stark
G. O. Fullgraff		Wiese
U. C. Hill		
C. Herzog	<i>Violoncellos</i>	<i>Clarinets</i>
Hellwig	A. Boucher	T. W. Groenevelt
Helfenritter	S. Milon	Goeller
S. Knaebel	W. Musgriff	
H. Marks	D. Walker	<i>Bassoons</i>
L. Martini		A. Kyle
C. Meyerer	<i>Double-Basses</i>	A. Reiff
H. Otto	C. Jacoby	
W. H. Sage	G. Loder	<i>Horns</i>
C. Saur	G. La Bianco	R. Munson, Jr.
F. Stier	J. Pirsson	W. Nidds
L. Wiegers	Schneider	G. Trojsi
Weiss		C. F. Woehning
E. Woolf	<i>Octave Flute</i>	<i>Trumpet</i>
	C. R. Dodworth	J. F. Wolter

<i>Trombones</i>	<i>Pianoforte</i>	<i>Pianoforte or Horn</i>
T. Dodworth	J. Metz	
W. Plain	<i>Pianoforte or Violin</i>	D. Etienne
C. Schultz	W. Scharfenberg	<i>Pianoforte or Organ</i>
<i>Drums</i>	<i>Pianoforte or Trombone</i>	
Wood	H. C. Timm	W. Alpers Dr. Hodges

Total number of Actual Members 63; its only vacancy being that of second trumpet.

An adequate sized orchestra even in our times.

In the constitution adopted on April 23rd, 1842, may be noted the ideas later developed. The actual membership was limited to seventy men all professional musicians. The orchestra was to consist of at least fifty-three actual members; ten first violins; nine second violins; six violas; four violoncellos; four double basses; two oboes; two clarinets; two bassoons; four horns; two flutes; one piccolo; three trombones; two trumpets; kettle-drums. Later there were thirty associate members, also professional, who on payment of five dollars per annum, were to be admitted to the Society's rehearsals and concerts, and, in case of vacancies, to be preferred for actual membership. The Society was not incorporated until February 17th, 1853.

At the close of the sixth season the associate list,—divided into Professional and Amateur,—had grown to 132 members and among the latter appeared for the first time the names of women. Dr. R. Ogden Doremus was for many years a ruling and invaluable spirit in its coun-

cils, and, also its President. As long ago as those early years when the Society was experiencing the usual ups and downs of all such organizations,—suffering from growing pains, in a word, there were those who declared: "We must have a Philharmonic Hall." But it was not yet to be. The Society played in various places, the Academy, Irving Hall, Steinway Hall, and elsewhere. It grew. It prospered. It became a solid musical institution.

In 1865 we find that to pay a solemn tribute to the memory of the President, Abraham Lincoln, the Hymn of Joy was omitted from Beethoven's "Ninth" Symphony, and the Funeral March from the "Eroica" was given instead.

Various were the conductors of the Society during the first half century of its existence (1842-1892). We find the names of Hill, Timm, Etienne, Alpers, Boucher, Loder, Wieggers, Theodore Eisfeld, Max Maretzek, Carl Bergmann,—from 1855 to 1876,—G. Matzka, Leopold Damrosch,—in the 35th season, 1876-1877,—and Theodore Thomas,—1877-1878. Adolph Neuendorff conducted during the season of 1878-1879; and Theodore Thomas returned for the season of 1879-1880, and held the baton till April 1892 when he was succeeded by Anton Seidl. But apart from the sincere and indefatigable work of the earlier men, the two conductors who unquestionably shaped the musical destinies of The Philharmonic Society were Carl Bergmann and Theodore Thomas. The former was a man of unusual ability, a conductor of the first rank, and the possessor

of a bold inquiring spirit.

If Hill and the others began with the classics, Bergmann's far ranging ambition and curiosity prompted him to espouse the cause of the revolutionists, Berlioz, Wagner, Liszt. It rather effaces the novelty of the *Tannhäuser* Overture if we recollect that it was first played at a Philharmonic concert on April 21st, 1855, and under Bergmann's direction. In 1857 he conducted the Prelude to "Lohengrin," and the Overture to "The Flying Dutchman" in 1863. The Prelude to "Tristan and Isolde" was first heard in New York, March 10th, 1866, two decades before its complete performance under Anton Seidl at the Metropolitan Opera House in 1886, and one year after its first performance at Munich in 1865. Not a bad record for the new world. Bergmann was also a lover of Liszt. He gave New York in 1859 "Les Preludes," and followed it with s y m p h o n i c poems, "Tasso," "Fest-Klänge," and in 1864 the Faust Symphony, a daring procedure in those faraway days. But then Bergmann was nothing if not daring. His temperament was fiery, sound his musicianship. Theodore Eisfeld no doubt helped to form him; as Bergmann in turn helped to form Theodore Thomas on the threshold of his remarkable career. Nor was Bergmann unmindful of the classics, as a glance at the programmes of the Society amply testify. He was sole conductor,—after alternating with Eisfeld for ten years,—from 1866 to 1876, when he died.

The consulship of Theodore Thomas was,

with the exception of a year spent in Cincinnati (1878), from 1879 to 1892, when he went to Chicago, there to found another orchestra. He had previously instituted the Theodore Thomas orchestra here; and as early as 1855, with William Mason, Joseph Mosenthal, G. Matzka, and Carl Bergmann, he had founded the Chamber Music Concerts, begun by Eisfeld (F. Bergner replaced Bergmann in 1861).

It is no exaggeration to state that Theodore Thomas did more for orchestral music in North America than any previous conductor. His influence was profound and far-reaching. His was a household name wherever a love of good music was to be found. He literally formulated and controlled musical taste the length and breadth of the land. He was the arbiter of our musical destinies. And he sometimes played the tyrant. For a period he was not only the conductor of The Philharmonic Society but in the eyes of some, the Society itself. Personification is an amiable weakness of humanity, and the sight of this distinguished looking man, calmness itself, conducting with ease and grace the big orchestra of the Society, did not fail to evoke the image of a military general at the head of his army. And the image was justified in the perfect discipline maintained by the conductor. He had but to lift his magic wand and the audience was thrilled. His personal impress on the performances of the Society was noteworthy. He could not be said to have formed its tradition in interpretation, for Carl Bergmann had preceded him. But he moulded the

younger men, some of whom are now mature members of the organization. A relentless drill-master, gifted by nature, and cultivated by experience, with almost miraculous hearing, he could at rehearsal put his finger on every weak spot. Never before had the technical standard of the Society been raised to such a pitch. Surety of attack, brilliancy, sonority, temperamental energy were all to be heard, in conjunction with tonal purity and balance; above all, by a massive foundational quality that made and still makes the performances of this orchestra unique in an age of superlative orchestral playing. Mr. Thomas was catholic in his programmes as never any conductor preceding him. He literally taught us how to listen to beautiful music from Bach to Richard Strauss (he introduced this composer's F-Minor Symphony). The Philharmonic Society owes much to Theodore Thomas and never fails to acknowledge its indebtedness.

The labors of the society were not unobserved in Europe. That such music should be heard in our "barbarous gas-lit land" (as Charles Baudelaire, Poe's French translator, phrased it) was strange indeed. Letters from Felix Mendelssohn, Richard Wagner, Franz Liszt, among many others, came to the Society. In the list of Honorary Members may be read the names of Vieuxtemps (1843); Ole Bull (1843); Leopold de Meyer (1845); Joseph Burke (1846); Spohr (1846); Mendelssohn (1846); Herz (1846); Sivori (1846); Botte-sini (1850); Jenny Lind (1850); Benedict

(1850); Henrietta Sontag (1852); Alboni (1852); Carl Eckert (1852); Julien (1853); William Vincent Wallace (1853); F. J. C. Schneider (1853); Richard Hoffman (1854); Gottschalk (1855); Badiali (1856); Anna de La Grange (1857); Thalberg (1857); Satter (1857); Timm (1863); Edward Hodges (1865) Eisfeld (1865); Scharfenberg (1866); Mills (1867); Parepa-Rosa (1870); Anna Mehlig (1870); Liszt (1872); Wagner (1872); Raff (1872); Rubinstein (1873); Rafael Joseffy (1883); Theodore Thomas (1892); Dr. Antonin Dvorak (1894); and Frederick Bergner (1900). Some of these artists played or sang at the Society's concerts, and usually introduced a vocal or instrumental novelty. Thus the New York musical public heard new concerts for violin, violoncello, pianoforte. Excerpts from the Wagnerian music-dramas were much in favor at a time when there were no such opportunities as we enjoy now to see and hear the complete performance. The list of the Honorary Associate Members to 1892 is brief; R. Ogden Doremus, Edwin Booth, George T. Strong, and E. H. Schermerhorn.

In the foregoing and necessarily foreshortened review this fact emerges: The Philharmonic Society has always been the conservator of classic, and forerunner of all that is significant in modern music. And while its purpose was not primarily the introduction of novelties, its programmes demonstrate its hospitality to all that is worthy in the art. And, as Mr. Krehbiel has truthfully written: "The

high position occupied by the Society has been conquered by fifty years of honest, unspairing, artistic effort." A splendid achievement which the older generation regards with loyal eyes; to which the present generation owes the very foundation of its musical taste and knowledge.

With the advent of Anton Seidl, as conductor of the Society and successor to Theodore Thomas, a new era was inaugurated, not only of material prosperity, but of increased artistic endeavor and accomplishment. Seidl was the logical successor to Thomas. Coming to New York accredited by Richard Wagner, and a conductor of his music with but few rivals, Seidl directed the Metropolitan Opera in 1885, and who does not remember his brilliant and beneficent reign in that field. There was elemental power in this man with the picturesque head. His leanings, however, were not toward the classics. Wagner and Liszt were his gods. It may be truthfully said that he conducted certain classic compositions for the first time in his career at The Philharmonic Society concerts. This is not surmise but fact. His training had been one-sided, though long before his sudden and lamentable taking-off Seidl had toned down the somewhat aggressive style of his Beethoven interpretations, for he realized that there are some things that are better left undone. Yet it cannot be denied that his fiery Hungarian temperament made venerable bones rattle. Seidl was nothing if not dramatic. Conservative subscribers "sat up and took notice" when the new conductor read the Fifth and Seventh

Symphonies of Beethoven. Battles royal were fought by the music-critics. That oboe solo unduly protracted, to give one example, in the Seidl performance of the Fifth Symphony was a rock of offense around which rallied those for whom any departure from the traditional text is a solemn portent in the heaven of novelty. To-day the Seidl reading is a commonplace.

The splendor of Seidl's performances in the domain of the dramatic, in the more spacious music of Wagner, Liszt, Berlioz, Tchaikovsky and Strauss, *inter alia*, gave joy to all. The truth is that no teasing impulse to tamper with sacred tradition had caused him to treat such classics as Bach, Beethoven, Mozart, with irreverence. And it should not be forgotten that his musical training had been pursued in an atmosphere of musical heterodoxy. He absorbed from Wagner revolutionary theories as to the interpretation of the master symphonies. Liszt had taught him the beauty of orchestral coloring and the superiority of the symphonic poem. Is it any wonder that he saw as if with freshly anointed eyes; saw that the old had been superseded by the new; and that even a Beethoven symphony might be mended out of all resemblance to its original shape and gait. However, it did not take long for Seidl to discover that a cathedral may be repaired, but not a symphony. At the time of his death, his once startling methods had rather mellowed, or else quite vanished.

The first evening concert under the new régime took place Saturday, November 21 inst. 1891, at the Metropolitan Opera House. The programme was a blending of old and new, and indicated that the new conductor meant to try for the eclectic prize. Beethoven's *Pastoral*; tone pictures from Jean Louis Nicodé's *Symphony-Ode*, Opus 31, "The Sea;" and the Overture and Bacchanale of "Tannhäuser," Paris version, comprised the instrumental part. Madame Lillian Nordica sang an aria from Gluck's "Armida" and Schubert's "Erl King," orchestration by Liszt. King Theodore had abdicated; King Anton occupied the throne.

As this is primarily a record of the doings of The Philharmonic Society, and not of its various guests, players, and singers, the list of members who played and officers during the fiftieth season is herewith appended:

Violins

R. Arnold
A. Roebbelin
G. Hamm
G. Dannreuther
J. Mosenthal
E. Bauer
R. Klugescheid
W. Kollmer
S. Froehlich
A. Bernstein
C. Hauser
H. Bahrs
L. Schmidt
P. Gaehler
E. Schmidt
A. Oestreicher
H. Schlomming
H. Kraus
J. Rietzel

A. Rothmeyer

B. Herrmann
A. Seiferth
F. Kaltenborn
H. Brode
L. Kester
C. Rhaesa
P. Walther
A. Rubel
E. Jordan
J. Siemers
F. Herwig
T. Christ
O. Schreiner
Ph. Herfurt

Violas

M. Schwartz
Th. Jacoby
Geo. Wiegand

A. Lilienthal

J. Risch
J. Eller
R. Ringh
T. John
E. Essige
J. Frank
E. Loehmann
W. La Croix
R. Schuellinger
C. Brosche

Violoncellos

F. Bergner
C. Hemmann
A. Hoch
E. Reineccius
A. Hartdegen
W. Mueller
V. Herbert

Violoncellos, cont.

E. Schenk
N. Zedler
H. Straub
F. Wagner
G. Windisch
H. Egner
H. Knoop

Basses

E. Manoly
G. Kissenberth
W. Lowack
F. F. Leifels
J. Blettermann
J. Hausknecht
H. Straubel
J. Willing
C. Burkhardt
C. Preusser
Ch. Weltzien
C. Heidelberg
C. Beier
Ed. Greenop

Flutes

C. Wehner
F. Rietzel

Piccolo

J. Ikler

Oboes

J. Eller
C. Stowasser

Clarinets

J. Drewes
R. Reinecke

Bassoons

F. Bernhardi
A. Sohst

Contra-Bassoon

J. Sauer

Horns

C. Pieper
W. Schmidt
W. Schulze
M. Niebling

Trumpets

F. Dietz
A. Seiferth
O. Frenzky

Trombones

J. Pfeiffenschneider
H. Weinberger
F. Letsch
W. La Croix

Tubas

E. Vogel
F. Schumann
H. Baumann
Ph. Lotze

Bass Tuba

A. Thomae

Tympani

S. Bernstein
E. Jordan

Triangle

A. Rubel

Bells

C. Brosche

Bass Drum

H. Greinert

Harp

H. Breitschuck

Organ

Jos. Mosenthal

OFFICERS

E. FRANCIS HYDE
F. RIETZEL
H. SCHMITZ
A. ROEBBELEN
ANTON SEIDL

- - - - -
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- - - - -
- - - - -

President

Vice-President

Treasurer

Secretary

Conductor

DIRECTORS

Richard Arnold

A. Hoch

F. Bergner

Jos. Mosenthal

George Wiegand

L. E. Manoly

Ed. Uhlig, Librarian

TRUSTEES

Anthony Reiff

Th. Jacoby

C. Sohst

The Society gave three concerts in its first season, 1842, then made the number four. For sixteen years this number was maintained, then was raised to five, which change lasted ten years. Since the twenty-seventh season the number had been six; the public rehearsals varied in number. As we shall presently see the number of concerts grew apace, and in response to the demands of the public.

During the years Anton Seidl conducted, the musical novelties were numerous, beginning with the aforesaid Nicodé selection. This was followed by "Death and Apotheosis," Richard Strauss, (January 9, 1892); Symphonic Fugue, Koch; Symphony No. 4, op. 88, Dvorak (both on the same programme, March 12th, 1892); Symphonic Sketches, The Sea, Paul Gilson (December 17th, 1892); Sintram, Symphony No. 2, Templeton Strong (March 4th, 1893). Symphony No. 5, in E-Minor, op. 95 (manuscript) from "The New World," Dvorak (December 16th, 1893); Symphony in D-minor, op. 21, Christian Sinding (February 10th, 1894); Victor Herbert played his second Violoncello concerto, March 10th, 1894; Concerto for Pianoforte, No. 2, in D-minor, op. 23, E. A. MacDowell (December 15th, 1894); Overture, Trilogy, Dvorak (January 12th, 1895); Overture, op. 4, from "The Scottish Highlands," Frederic Lamond (March 7th, 1896); Symphonic Poem, "Sehnsucht" (after Schiller) Siegfried Wagner January 8th, 1898); Suite, No. 2, in E-minor, "Indian," op. 48, E. A. MacDowell (January 29th, 1898); Symphony

No. 5, in B-flat major, Alexander Glazounow (March 5th, 1898); "Cleopatra's Death," dramatic scene, Henry Holden Huss (April 1st, 1898). The orchestra on this occasion was conducted by Mr. Frank Van der Stucken in lieu of Anton Seidl, who suddenly died March 28th, 1898. A note in the programme informed the audience that instead of the "Ode to Joy" in the "Ninth" Symphony of Beethoven, Siegfried's Death March would be given as a token of the sorrow felt for the loss of the great Hungarian.

At the series of concerts to commemorate the Fiftieth Anniversary of the Society, given in the Metropolitan Opera House, April 21st, 22nd, and 23rd, 1892, the first programme was a replica of the original one given December 7th, 1842. There was an *In Memoriam* note in the concert programme November 16th, 1895, to commemorate the death of William Scharfenberg (August 8th, 1895). He was born in Germany in 1819. Mr. Scharfenberg was one of the original spirits in the founding of the Society in 1842.

Emil Paur was nominated to fill the position left vacant by Anton Seidl. From the fifty-seventh to the sixtieth season (1898-1902) his forceful personality and broad style of conducting aroused general interest and made for him an army of admirers; also severe critics. Equally at home in the opera house, the former conductor of the Boston Symphony Orchestra brought something of the dramatic atmosphere into the concert room. In the music of such

modern composers as Tchaikovsky and Strauss he was conceded to be at his best. Emil Paur is a name that will be always associated in the American chronicles of the Strauss compositions. He was especially effective in his readings of "Zarathustra," "Till Eulenspiegel," and "Ein Heldenleben."

The principal novelties brought forward by The Philharmonic Society during Mr. Paur's term of office were as follows: "Impressions d'Italie," Suite for Orchestra Gustave Charpentier (December 17th, 1898); Symphonic Prologue to Heine's Tragedy "William Ratcliff" op. 6, F. Van der Stucken (December 9th, 1899); "Ganymed," for contralto voice and orchestra, Louis V. Saar (January 27th, 1900); Symphonic Poem, "Ein Heldenleben," op. 40, Richard Strauss (December 8th, 1900); Symphony No. 1, in E-major, op. 14, Joseph Suk (November 17th, 1900); Symphonic Poem, "Barbarossa," Siegmund von Hausegger (November 16th, 1901); Dramatic Tone Poem, "The Sisters," for contralto voice and orchestra, op. 11, Richard Burmeister (January 11th, 1902); Legend for Orchestra, "Lemminkainen Journeys Homeward," Jean Sibelius (February 1st, 1902); Love Scene from "Feuersnot," Richard Strauss (February 16th, 1902); "Friedenerzählung," from "Guntram," Richard Strauss (April 5th, 1902); Henry Hadley's Symphony No. 2, in F-minor, "The Four Seasons," op. 30, must be added to the above list of novelties. It was played December 21st, 1901, and was the prize winner

of two competitions: one offered by I. J. Paderewski, the other by the New England Conservatory, Boston. Mr. Paur also introduced Humperdinck's "Moorish Rhapsody," Sinding's Violin Concerto, and a Concerto for Violincello by Eugen d'Albert. On November 16th, 1901, there was an In Memoriam note for Thomas Masters Markoe, M.D., who died August 26th, 1901. Dr. Markoe was one of the earliest subscribers to the Society's concerts, 1842, and for fifty-nine years following.

Mr. Walter Damrosch, the distinguished son of a distinguished sire, the late Leopold Damrosch (and conductor of the Society during its thirty-fifth season, 1876-1877) became conductor for the sixty-first season, 1902-1903. His programmes revealed catholicity in taste. He introduced such novelties as: Symphonic Prelude in E-flat major, op. 8, No. 1, R. Castani (November 18th, 1902); and César Franck's "Psyche," (January 31st, 1903).

Now comes a veritable roll-call of conductors, all visitors from abroad save Victor Herbert. From the sixty-second to the sixty-fourth seasons (November, 1903, to March, 1906,) the Society invited world famous conductors. It was interesting experiment, and it enabled the subscribers to become acquainted with the personalities and methods of such musicians as: Edouard Colonne, Gustav F. Kogel, Henry J. Wood, Victor Herbert, Felix Weingartner, W. Safonoff, Richard Strauss, Karl Panzner, Willem Mengelberg, Max Fiedler, Ernst Kunwald, and Fritz Steinbach.

Thus, France, England, Ireland, Germany, Austria, Russia, and Holland were represented; America too, in the person of Victor Herbert, who born in Ireland and musically educated in Germany, is an American citizen.

The novelties of the three seasons were: Suite in F, for Violoncello and Orchestra, op. 28, Bruno Oscar Klein (December 19th, 1903); Symphonic Poem, "Hero and Leánder," op. 33, Victor Herbert (January 30th, 1904); Symphony No. 6, in C-minor, op. 58. Alexander Glazounow (January 7th, 1905); the commentator on the programme noted that this was the third time the name of Glazounow had appeared in the Society's concerts: 1898, 1904, being the previous occasions; Symphony No. 2, in E-flat major, op. 29, Felix Weingartner (February 11th, 1905).

The system of engaging guest conductors was abandoned in 1906, and Wassily Safonoff, a Russian conductor of audacious methods, was at the head of the Society from the sixty-fifth to the sixty-seventh seasons (November 1906, to March 27th, 1909). Among others, his contributions to the novelty list were: Concerto in D-Minor, for Violin, op. 47, Jean Sibelius (December 1st, 1906); Symphony No. 1, in E-major, op. 26. Alexander Scriabine, (December 14th, 1907); "The Sunken Bell," Symphonic Poem, Vladimir Metzl (February 8th, 1908); "Salomé," Tone Poem for full orchestra, op. 55, Henry Hadley (November 28th, 1908); Tone Poem "In Memoriam, Abraham Lincoln," Fritz Stahlberg (February 13th,

1909); there was also an entire programme devoted to Mendelssohn (January 30, 1909) in commemoration of the 100th anniversary of his birth year (1809).

The services of Gustav Mahler, celebrated conductor and composer, were secured for the sixty-eighth and sixty-ninth seasons. The novelties were the following: "L'Apprenti Sorcier," Dukas (November 1909); Symphony No. 1, in D-major, Gustav Mahler (December 1909); Orchestral Suite, "Turandot," Ferruccio Busoni (March 10th, 1909); Overture to "Das Christelflein," Hans Pfitzner (March 30, 1910); Concerto No. 3, in D-Minor, for Pianoforte, op. 30, Sergei Rachmaninoff (January 16th, 1910); Suite Burlesque, Busoni (March 10th, 1910); there were also all-Richard Wagner and all-Tchaikovsky programmes during the season. In addition to conducting Debussy's "L'Apres midi d'un Faune," Mahler also produced "Rondes de Printemps" by this French composer; and his "Iberia" (January 3rd, 1911). The Suite by Georges Enesco; names on the same programme were: Overture to "Das Kätschen von Heilbronn," Pfitzner (January 1911); "The Devil's Vilanelle," op. 9, Charles Martin Loeffler (February 14th, 1911). On this programme was the Irish Symphony, op. 28, Charles Villiers Stanford. Mr. Mahler, owing to the malady which was later the cause of his death, did not conduct the last seventeen, or over one-fourth of the total number of concerts given during this season. His place was

temporarily taken by the concert-master, Theodore Spiering.

It would not be amiss now to glance at some important changes made in the working system of the Society. At the beginning of the season of 1906 it was decided to change the title of the Friday afternoon performances from "Public Rehearsals" to "Afternoon Concerts." They had long ceased to be considered as rehearsals by the public, or by the Society, and the Prospectus of that year announced that "Sixteen concerts will be given, eight Friday afternoons, and eight Saturday evenings."

With the sixty-eighth season (1909), began a new order in the affairs of the Society. The Society was then composed of Actual, Honorary, and Honorary Associated Members, and until this time the operations of the organization had been conducted on a co-operative basis by the Actual Members. The administration was in the hands of a Board of Directors, chosen from these members, who transacted all business, and the financial responsibility and pecuniary benefit was shared on an equal basis by the Actual Members.

The profits derived from the concerts had never been sufficient to permit the members to devote all of their time to the work of the Society and they were obliged to extend their activities to other fields, more remunerative if less artistic. This was known to many patrons of the Society, and in that year a number of friends of the Society, headed by Mrs. George R. Sheldon and Mrs. W. H. Draper, met to

discuss the possibility of raising a fund to place the Philharmonic on a more satisfactory basis. A committee was formed, which framed a proposition for reorganization, which was submitted to The Philharmonic Society. Its provisions were briefly as follows: The orchestra to be under the exclusive and absolute direction of a competent conductor, the members of the orchestra to devote their entire time to its work for a period of at least twenty-three weeks each year, for which they should receive a stated salary. The corporate form of the Society to be retained. The management of the Society to be placed entirely in the hands of those financially responsible; certain persons, to be known as guarantors, having pledged themselves to make good any deficit. These conditions were to continue for the ensuing three years. The Society accepted this proposition and a reorganization, to conform with the terms of the proposal, was at once inaugurated; placing the Society on a basis of financial backing which permitted a call on the exclusive services of its members and allowed the experiment of broadening considerably the sphere of its musical influence geographically.

The season of 1909-1910 gave much satisfaction because of its artistic results. The orchestra had been trained to a high degree of efficiency by Mahler, and it was proposed that during the next season the number of concerts in the city and on tour would be raised. Since then The Philharmonic Society has gradually extended its activities until now the members

of its orchestra devote practically all of their time to the work of the organization. Rehearsals are held daily during the season and about fifty concerts are given by the Society in New York and Brooklyn, in addition to which, tours including more than thirty cities, are made each season.

A word of the warmest praise should here be bestowed on Mrs. George R. Sheldon, whose unselfish zeal, whole-hearted devotion, and inspiring enthusiasm in the interests of the Society during its most critical period, proved her a true friend of music in the largest sense of that word.

The munificent bequest by the late Joseph Pulitzer (in November of the seventieth season, 1911) was a source of gratitude and gratification to the Society and its numberless friends. The will provided that \$500,000 be used to perfect the present orchestra, to place it upon a more independent basis, to increase the number of concerts in the city at reduced rates, and not all of them too severely classical programmes; furthermore, the favorite composers of the testator are to be given hearings—Beethoven, Wagner, and Liszt—and the will also provides for an additional contingent bequest not in excess of \$500,000, so that in the course of time the total amount should reach \$1,000,000.

The bequest was made contingent on the Society becoming a membership corporation under the laws of the State of New York, representing the general public with a membership of not less than one thousand paying dues.

Princely as was this gift, and instantaneous as was the response of the Society and its friends, the total income is still insufficient to meet the annual deficit, notwithstanding the most liberal patronage. It is therefore well at this juncture to correct a wide-spread impression that the Society is, thanks to the munificent Pulitzer bequests, no longer in need of aid. This is erroneous. The reverse is the truth. Despite the increased receipts from concerts up to the present season and also the marked increase in current subscriptions, The Philharmonic Society is still facing a future deficit unless helped now. This season's series of concerts was undertaken only after the Board of Directors had guaranteed a fund of \$60,000 to meet a possible deficit. As President Oswald Garrison Villard so earnestly phrases it: "There is much at stake,—the future of America's oldest orchestra, which has made the greatest contribution to the orchestral art on this side of the Atlantic; and with which is bound up in considerable degree the cause of music in New York."

On Thursday evening, November 2nd, 1911, a new conductor, Josef Stransky, appeared at Carnegie Hall and in a programme consisting of Beethoven's "Eighth" Symphony, Liszt's "Tasso" and the Prelude to "Die Meistersinger" proved his musical mettle. This young man, Bohemian born, after his musical career in Europe has repeated his successes in America. In addition, he has greatly grown in artistic stature since his advent. The Philharmonic

Orchestra under his baton plays with brilliancy, buoyancy, tonal beauty and a sweep equal to any other contemporary organization in the world. Mr. Stransky, while particularly happy in modern music, Brahms, Liszt, Tchaikovsky, Strauss and the rest, is too eclectic in his tastes to miss the significance of the classics. He knows that the fundamental object of the Society is the performance of the symphonic masterpieces, and the record of his concerts show his own personal love for them. It need hardly be added that Mr. Stransky's personal popularity with his audiences was marked from the beginning. And it shows no sign of abating.

He has a goodly share of novelties to his credit. The principal ones are given here: Glazounow Concerto for Violin, A-minor, op. 82, (November 2nd, 1911); Symphony No. 3, in E-major, op. 49, Felix Weingartner (December 28th, 1911); Tone Poem, "In a Summer Garden," Fritz Delius (January 25th, 1912); Variations on a Merry Theme, op. 100, Max Reger (February 1st, 1912); Concerto for Pianoforte and Orchestra, in D-minor, George Frederick Boyle (February 8th, 1912); "Consalvo," Symphonic Poem, Nicola Laucella (November 26th, 1911); Overture to Bruder Lustig, Siegfried Wagner (January 21st, 1912); Two Symphonic Pieces, J. Van der Pals (December 17th, 1911); A Merry Overture, op. 53, Weingartner (November 14th, 1912); "Overture in Bohemia," op. 28, Henry Hadley (November 17th, 1912); Concerto in Old Style,

op. 123, Reger; Three Songs, orchestrated by the composer, Richard Strauss (November 19th, 1912, at a private concert for annual members given in the ball room of the Waldorf-Astoria); Overture to a Play, op. 4, Erich Korngold (November 28, 1912); Rhapsody for Clarinet and Orchestra, Claude Debussy (December 12th, 1912); Two Symphonic Songs with Orchestra, "Moonrise," "Requiem" Josef Stransky (February 27-28, 1913); Scherzo Sinfonico, op. 28, Fritz Stahlberg (March 6th, 1913); Festival Prelude, op. 61, Richard Strauss (November 13th, 1913); Ballet Suite, op. 130, Max Reger (November 20th, 1913); Symphonic Etude, "The Hunt of Prince Arthur," J. Guy Ropartz (February 12th, 1914).

During the seventy-third season these were the chief novelties: "Fireworks," Stravinsky (October 29th, 1914); Tone Poem, "Lucifer," Henry Hadley (November 19th, 1914); Symphony No. 4, C-major, Ropartz (November 27th, 1914); Sinfonietta, op. 5, Korngold (December 10th, 1914); Four character Pieces, op. 48, Arthur Foote (January 24th, 1915); Suite, op. 9, for Orchestra, Sigismond Stojowski (February 5th, 1915); Endymion, Suite No. 1, Arthur Hinton (February 7th, 1915); Meditation for Strings, Henry Burck (January 31st, 1916).

For the seventy-fourth season the novelty list is as follows: Variations and Fugue for Orchestra on a Theme by Mozart, op. 132, Max Reger (October 28th, 1915); Symphonic

Poem, "Pelleas and Melisande," Arnold Schoenberg (November 18th, 1915); Symphonic Cycle, "My Country," Friedrich Smetana (December 16th, 1915; first performance in America of the complete cycle); Concerto for Violin, D-minor, Edmund Severn (January 7th, 1916); Idyll for Orchestra, "At Evening," op. 39, Sdenko Fibich (January 20th, 1916); Suite for Orchestra, op. 33, Stahlberg (February 4th, 1916); Two Sketches for Orchestra, op. 37, A. Walter Kramer (February 27th, 1916); Orchestral Fantasy, Seth Bingham (February 6th, 1916); Concerto for Pianoforte, C-minor, Delius (November 26th, 1915); minor, Delius (November 26th, 1915); "Nymphs of the Ocean," Tone Poem, Jean Sibelius (December 9th, 1915); Symphonic Poem, "Launcelet and Elaine," op. 25, E. A. MacDowell (October 28th, 1915). On Thursday evening, October 26th, 1916, the new symphony "Alpine" of Richard Strauss was given for the first time in New York. Symphony No. 2, D-major, Sibelius (December 14th, 1916).

The foregoing list of novelties played by the Society does not pretend to be more than a grouping of those most significant. Need we add that the young blood in the organization is a perennial guarantee against hide-bound conservatism?

During its long existence The Philharmonic Society has offered its audiences only the best in the literature of music, and irrespective of periods or nationalities. From 1842 to 1917 it

has enjoyed an unbroken series of artistic triumphs, and, as a climax to its seventy-fifth anniversary, it needs but a home of its own, a home that it can name—Philharmonic Hall.

II

The unit in modern music is neither the voice nor single instrument, nor yet the music-drama, with its ambitious attempt at a synthesis of the seven arts; but the orchestra, many-voiced, unity in multiplicity. In the ultimate analysis it is the orchestra that most eloquently voices the musical ideals of our time, for music is the allegorical art par excellence; it indirectly evokes; and in the symbolism of tones may be discovered a metaphysical speech without words. Music has been described as "an order of mystic sensuous mathematics." A sounding mirror, an aural mode of motion, it addresses itself on the formal side to the intellect; in its content of expression it appeals to the emotions. The vaguest of arts in representing the concrete, it is the swiftest agent for assaulting the sensibilities. Music and beauty are synonymous. Their form and substance are indivisible. The orchestra is the profoundest interpreter of our profoundest ideas and feelings. It is the new church of an ancient and venerated religion, the religion of art.

The orchestra is a commanding factor in the aesthetic life of a community. Absolute music makes its appeal to the finest musical sensibility. Without the pomp and splendor of grand opera, devoid of such factitious concomitants as the fashion and favor of the hour, the or-

chestra can interpret in less than an hour the tragic intensity of the music-drama combined with the formal severity of the symphony. It is at once *vox dei* and *vox populi*. It is a sounding symbol of the democratic state and a highly developed individualism. Egoism and collectivism, mutually repellent, are dissolved in a magnificent synthesis. Caste is abolished; yet the orchestra is the most aristocratic of instruments; it represents multitude and it is the product of personality. If the string-quartet is like an easel-picture, then the orchestra may be called a vast and passionate fresco. It is international. And within its confines the soul of a nation may be painted. The psychology of mankind was incomplete till the orchestra delineated his joys and woes. Such an adaptable and many-sided medium is it that it is stranger to no mood, inhospitable to no utterance. From Bach to Debussy it can sing or suggest. Music, the most suggestive of the arts, is more at home in the orchestra than in the opera-house. As intimate and lyric as the *lied*, the orchestra is also the Jupiter Tonans of the musical Olympus. It can thunder and blast. It can sigh like a Romeo and, as in a magic mirror, it can show us fairy landscapes, and the darkest crannies of the heart. The human soul is a dark forest; Tchaikovsky's music illuminates both soul and forest, as Stravinski's fireworks light up the sky of the world. The orchestra is the latter-day epic in action.

And when we say orchestra we mean The Philharmonic Orchestra of New York. It has

rivals now but to it will always belong the glory of having been the first adventurer in a strange country. The history of the Philharmonic orchestra is the history of music in America. Let there be no ambiguity in this statement. The first stone cast in the water of national music-making, the tiny repercussion of the initial wave, has not yet exhausted its ever-widening circles. For the contemporaneous generation of music-lovers the names of Carl Bergmann, Theodore Thomas and Anton Seidl are perhaps proud memories, but names without their primal significance. We oldsters who grew up within their potent influence know the indebtedness we owe to the Society and to these conductors. The present writer cannot go so far back as the days of Bergmann, but to Mr. Thomas he owes his first introduction to the enchanted realm of symphonic music. Thomas knew his audiences, felt the temper of his time. He did not always play a symphony in its entirety, the homeopathic method being deemed by him as more expedient. To carry his audiences along the road of velvet was safer than pulling them over the harmonic dissonances of the New Paths. He sometimes gave a Strauss valse as a final fillip to a programme; and it is a matter of history that one of his most popular numbers was an orchestral arrangement of Schumann's little piece for the pianoforte, "Traumerei."

But New York concert-goers did not tarry long in the half-way house of music. Complete symphonies, symphonic poems and composi-

tions of a more fantastic character, reached the Society with the ink hardly dry on their pages. We now enjoy all the novelties. We judge the music of men who have still to achieve a solid European reputation. We hear faultlessly interpreted the classics, romantics, the symbolists, futurists and wild men of music. No bogie-man has yet daunted the Society; hissed in Europe, Arnold Schoenberg was here listened to with respect, if not with overwhelming approbation. It would be waste of time to deny the accusation that the Society has been hide-bound in the matter of tradition. The Society, while adhering to the rock-bottom of the classics, has welcomed the new, has tested the novel. That of late years some concessions have been made to popular taste, to good taste, may be admitted. Before the Pulitzer bequest the music of Liszt was much played and still is played, but then Liszt is not a frivolous composer. The same criticism that adjudges him gaudy and superficial welcomes the Hungarian Dances of Johannes Brahms, charming excursions into the Magyarland of musical romance. This is not an attempt to institute comparisons. Liszt and Brahms are in style and ideas antipodal. The Society long ago recognized that variety is the spice of art, and played Brahms and Liszt with equal reverence and enthusiasm. Nor were native-born composers, MacDowell, Parker, Van der Stucken, Huss, Foote, Chadwick, Templeton Strong, Hadley, Herbert Loeffler,--to mention a few--neglected.

The programme scheme of the Society is always catholic.

Mr. Pulitzer's preferred composers, Beethoven, Wagner, and Liszt, have always prominently figured in performance. Beethoven as a matter of course. Wagner at first a novelty, became a magnet. All the overtures, preludes, and excerpts were introduced by Bergmann and Thomas, and even after the advent of the music - dramas at the Metropolitan Opera House public devotion never wavered. Under Seidl the spell was more irresistible. And today, after the more exigent demands upon our patience by actual operatic interpretations, we are beginning to enjoy again our Wagner in the concert-room, without the fuss and ostentation of the footlights, or the nerve-trying experience of mediocre soloists. This is arch-heresy, we know, but the Wagnerian music-drama, a lyric epos, is built upon an orchestral foundation. Without the orchestra Wagner is inconceivable; but his music may be enjoyed in concert form, particularly enjoyed when the mind's eye is able to recall the thrilling situations of the acted drama. Here, again, suggestion plays a marked role.

It is not within the scope of this Retrospect, skeletonized for the friends and members of The Philharmonic Society, to dwell upon the glorious singers and virtuosi whose names appear on its roster. The world's most famous musicians have visited New York with the express intention of playing or singing in company with the Society. Franz Liszt is a nota-

ble exception; but Anton Rubinstein filled his place, and the music of the great Hungarian composer has been more than represented; his spirit is always with us. A volume of musical history might be written concerning the wonderful "guests" of the Society since its early beginning. All nationalities would have to be included, for there is no such thing as map-music. There is only good music. And in the orchestra itself what distinguished artists have sat and still sit, and blended their personalities with their colleagues! The impact of so many different conductors was bound to leave its impress on the quality of the Society's performances. Technicians and poets, drillmasters and dramatic directors; conductors with one composer filling their horizon; conductors endeavoring to net all the fish in the symphonic ocean; conductors who rode the hobby of tonal breadth, and those who made the band play with the finesse of a Joseffy—these and others have dowered this orchestra with the gift of an immediate response to all styles, schools, and eccentricities; in a word, with versatility—there is but one Philharmonic Society.

THE PHILHARMONIC ORCHESTRA (IN 1917)

JOSEF STRANSKY, CONDUCTOR.

<i>First Violins</i>	<i>Violas, cont.</i>	<i>Bass Clarinet</i>
M. Pilzer Concertmeister	L. Verona L. Starzinski W. Goeringer	P. Gentile
F. Landau	<i>Violoncellos</i>	<i>Bassoons</i>
F. W. Kraftt	L. Schulz	A. Mesnard
N. W. Finkelstein	E. Bronstein	M. Reines
F. L. Smith	R. Thrane	P. Reines
J. Greenberger	M. Skalmer	<i>Contra-Bassoon</i>
W. Storch	A. Severn	M. Reines
H. Burck	J. Heindl	<i>Horns</i>
J. Novak	K. Kirk-Smith	X. Reiter
W. Dorfman	R. Reitz	M. Van Praag
A. W. Zeiss	A. Heindl	J. Heyer
M. Hansen	C. Wenzel	M. Laitner
S. Laendner	<i>Basses</i>	R. H. Schulze
W. Doenges	H. Buldrini	<i>Trumpets</i>
F. Ortman	L. Manoly	B. Klatzkin
A. Briglio	A. Kalkhof	M. Schlossberg
<i>Second Violins</i>	H. Reinshagen	M. Welker
F. Lowack	J. Krausse	<i>Trombones</i>
W. Schubert	M. Cherkasky	M. Falcone
A. Kunz	J. Zickler	Le Roy Haines
L. Gatterdam	E. Zickler	E. Gerhard
R. Baravalle	<i>Flutes</i>	<i>Tuba</i>
E. Walther	A. Fayer	F. Geib
L. Hellman	N. Laucella	<i>Tympani</i>
J. Ingram	E. Wagner	A. Friese
H. Corduan	<i>Piccolo</i>	<i>Percussion</i>
H. Glaser	E. Wagner	G. Braun
M. Fleischfarb	<i>Oboes</i>	T. Wahle
W. Oscar	F. De Angelis	G. Wolf
G. Laendner	P. Kirchner	<i>Harp</i>
H. Boewig	A. Marchetti	C. Schuetze
G. Wolf	<i>English Horn</i>	<i>Organ and Celeste</i>
<i>Violas</i>	A. Marchetti	Wm. H. Humiston
J. J. Kovarik	<i>Clarinets</i>	<i>Librarian</i>
D. Reggel	A. Chiiffarelli	H. Boewig
S. Van Praag	H. Christman	<i>Asst. Librarian</i>
J. M. Laendner	P. Gentile	E. J. Smith
H. Borodkin		
O. Stahl		
C. E. Leifels		

Assistant Conductor—Wm. H. Humiston

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III

Presidential Address

January 17, 1917

Carnegie Hall, N. Y.

by

Oswald Garrison Villard

In the land of the dollar a great orchestra seventy-five years old? The assertion is at first one to be denied, or doubted as an impossibility, or an anachronism—at best a queer caprice of fate or fortune. But fact it is. Across the seas there came, borne by some fortuitous wind of the East, pollen of musical plants abroad to fall here upon fertile ground in the early eighteen-forties. It is a period we are apt to pass over as a dull, dark age in our history. The Mexican War had not yet come to stain its pages or to foreshadow the breaking of a far greater storm of battle to shake the nation to its foundations. It was, in short the very year that they brought the Croton water to New York and that Charles Dickens ventured in a paddle-wheel cockle-shell across the ocean to make those "American Notes" that stung so deeply the sensibilities of his hosts. Upon his free-hand canvas he painted New York as a city of three worth-while theatres, "excellent hospitals and schools; literary institutions and libraries . . . and charities of every sort and kind," but a dirty city, scavenged only by the pigs that thronged its gutters; and ill-managed, since in the Five Points human misery touched its lowest ebb. For all that, Dickens wrote of Manhattan that it was what it is to those who love it to-day: "The beautiful metropolis of America."

And in this setting there had just been born, April second, 1842, simultaneously with the founding of the Vienna Philharmonic, the third of the great modern symphonic orchestras, the Philharmonic of New York, forerunner and parent-tree of all our American orchestras; a society which should and must and shall endure for centuries if only that thereby men may be minded how in the heydey of our clipper trade, when the crass sinfulness and prosperous materialism of slavery dominated our nation and our city, here in New York were musicians come together to give the highest expression to one form of the most moving of the arts. There was no royalty to give of its doles; no court favorites to empty their purses in lordly patronage; no upstanding figures in the musical world to give the initial impulse or to lend distinction; no personal tradition or inspiration of Haydn, or Mozart, or Beethoven, or Schubert, as at Vienna; not even a single Mæcenas to grease the ways. But launched the frail venture was, a Mayflower of the western world of music, and as little recking the immortality to come. Half American, half German was its first crew and until to-day, similarly manned, it has steered well its course through calm and through troubled seas. Of it may be said to-day, as on its fiftieth birthday, that it is "the most conspicuous, dignified and stable musical institution in the American metropolis."

How is it that this society has lived on? Why has it been able to survive its vicissitudes? It

has never had a home of its own; alas! it lacks one to-day. Its members cannot, like many a learned society in London, throng historic halls recalling the events of long-gone years celebrated within those same walls. No long array of our pictured worthies looks down upon us out of the past; no worn, cloistered stairways bid us place our feet where have been those of vanished generations. There are no groaning shelves weighted with the records of our members gone before. We have no vaults to fill with the music of yesteryears. No bronze tablets commemorate concertmasters or conductors or directors or presidents, and yet the Philharmonic still lives and breathes.

More than that, behind every note we are hearing in this hall there are seventy-five years of the Philharmonic—the seventy-five years that transformed Manhattan from a little river and harbor town into the greatest of all the imperial cities. Behind every concert is the long list of concerts that links us directly to the past. This orchestra could not divest itself of its background if it would; somehow, in some fashion, its glorious tradition influences all who come into touch with it.

It makes no difference that this setting in which we move to-night is comparatively new; that of all the instruments that speak and sing to us few have long given us of their sweetness. It is of no import that there is not a name on the orchestra list to bind us directly to those who played the Fifth Symphony on that far-off April day. These our artists are none the

less the spiritual and musical great-grandchildren of those pioneers of 1842 who ever since have been making their contribution to the city's intellectual power, its knowledge, its culture, its wisdom. They wrote the first movement in the Philharmonic symphony for which we are concluding another to-night, and though they wrote in the *Sturm und Drang* period of our Society, theirs is a movement to last—whatever may be said of ours. And I, for one, cannot stand here to-night and look upon our gifted leader and not recall those of his predecessors I have heard, Leopold Damrosch, Theodore Thomas, Anton Seidl, Mahler, Safonoff and all the rest of that long and brilliant line. Men must rewrite their most sacred faiths if it shall be said that such leaders as these died when they laid down their batons; that there is no such thing as spiritual heredity and no compelling tradition in musical art save where there is parchment or paper, or brass or stone, to record and to stimulate laggard memories of the past.

Surely the humblest who ever sat at Philharmonic desks have their share in this celebration of 1917. Their names are not all recorded, but if there is deep feeling in our Jubilee of this week, it is because they kept the sacred fires alight; because they were ready to toil all day, to rehearse long hours and to give concerts at night; that whether the profits came or not, they held to their faith as Richard Arnold, concertmaster emeritus and honored vice-president, has kept it bravely and modestly lo! these

forty years, as has Felix F. Leifels, our ever faithful musician-manager, and many another. Adequately to describe what the humbler players have done for us I must borrow a figure from one who is an orator as well as a magician of the pianoforte, Mr. Paderewski: "For them the bell of fame never tolled, and yet each played a noble part in that each built his brick into that glorious edifice which is growing rapidly into an American temple of music commensurate with the greatness of the greatest of republics." In the memory of the rank and file of the Philharmonic and for their honor, I ask your grateful thoughts now. Perhaps some of you have heard our orchestra play that trick symphony of Haydn's in which, one by one, the musicians blow out the candles on their desks and quietly steal away until only the conductor and a violin remain. Were it ever to come to pass that our orchestra, of which we are today so justly proud, were to dwindle to but one bench, somehow or other it would be the Philharmonic still, robust, modest though conspicuous, dignified, able, artistic, and, to the last man, devoted unselfishly to the musical art.

Devoted unselfishly to the musical art! There we have it; there, if you ask me, lies the secret of its longevity, of its high artistic standards, of all that it has achieved. For remember that for sixty-seven years this was an association of artists banded together in the spirit of the founders, whose object, as they themselves stated it, was the "advancement of instru-

mental music and for producing a number of concerts each year of a much higher order than had ever been given in the city." You see that they bound themselves to do better each winter, and there is nothing in their prospectus to indicate that the almighty dollar figured at all. So in the years that followed under the old organization the small sums, never at best much over a paltry \$200, that the musicians made annually, could never have been the prize to make them work as they did. It was art and not Mammon, and not even the desire for fame that led them on, and that is why it is that their successors sit on this stage to-night, and why we are in their lasting debt.

If to-day the organization has changed; if it is not a co-operative group of artists any more, but an incorporated society whose performers give in three years as many concerts as their predecessors in fifty, it is still the art that controls and not the box-office. Still the desire rules to give each year concerts of a "much higher order" than have ever been given before. However the difficulties in the way, however the execution, this lamp still holds out to burn, this remains the goal. If only we could darken this hall, lower a curtain and let the cinematograph throw upon the screen pictures of the musicianship of this society in the years that have fled! Truly those would be *moving* pictures! And no oddity of dress or custom could conceal the artistry, the honest purpose, the genuine inspiration of those who would appear to us.

But if we were to pass in ghostly review to-night the mute presentments of all who have sat at the desks or wielded the baton it would not be enough. A true moving picture of the past would hold for us the audiences too—the solid men and women of New York from whom the players drew their inspiration and support. What a splendid army we should see! How much of the history of our city would pass before us! Perhaps only thus could we properly appraise the civic service of the Philharmonic or realize the paradox that if it is true, as Mr. Krehbiel has written, that the Philharmonic has "created, bred and educated its public," similarly the public has upreared and upheld its orchestra. If we could but unwind this spiritual reel of the past, how we should applaud certain of the figures as they marched across the film of time! Such men and women as H. C. Timm, for fifteen years the society's president; R. Ogden Doremus, Julius Hallgarten, Mrs. Francis G. Shaw, the devoted mother of an American hero and the first woman to attend our rehearsals, Joseph W. Drexel, and in later years two note-worthy figures, Mrs. George R. Sheldon and Joseph Pulitzer, to whom the Philharmonic is in everlasting debt.

For it was they who at critical moments saved the orchestra and made its future possible. The one, of humble European beginnings, wrote a story of the kind that is America's pride—of ability coming to the front unchecked, unhampered by caste or prejudice, free to develop in fullest measure his extraor-

inary gifts. In his great newspapers, to whose fearless courage and absolute independence the America public is in such debt, lies his chief memorial; but here in the Philharmonic the name of the benefactor, Joseph Pulitzer, who willed it a million dollars, will not be forgotten —nor the courage and determination with which Mrs. Sheldon set herself to the overcoming of every obstacle, and with many others at her right hand, notably Mrs. William H. Draper, gave the society new life, new inspiration, new hope, new courage.

If such figures as these stand out, there are many, many others whose names we should like to read out, did time permit. They would flit rapidly across our screen, for time itself moves but little less quickly than the creations of the cinematograph, but on the films of memory they are forever in gratitude recorded. Our own kin should many of us see among them, for belonging to the Philharmonic is truly a matter of father and son and mother and daughter. Moreover, if they whom the camera could show to us are of the Philharmonic still, in the woof and warp of the inheritances they left will also be found woven strains of the Philharmonic. Could they but speak to us they would surely tell first of what this orchestra meant to them, of the part it played in their education and in their lives. They would quicken in us all an understanding of what this noble institution has done with its limited resources and how great the debt the city owes it.

Surely in this spirit of gratitude we of the Philharmonic, certain of our past, may look forward without fear, with every hope, to the films that the future is so quickly to unwind. And as they unroll may they surely show the home of our own for which we long, within which we may shrine for the centennials to come the records of the present. Upon some reel there must be other patrons to give to this orchestra the foundations it needs—as stable as those of the Metropolitan Museum, the Museum of Natural History, the Public Library and many others, not one of which can lay claim within their fields to sounder cultural achievements than our own.

If we should receive such a home, therein we pledge, men shall play not merely for themselves, nor for their city, nor yet for their country, but for their art, as heretofore. A monument to what has been, it shall also be a prophecy of what is to come. But whatever fate holds in store, within a mighty ocean of shimmering, shining, drifting humanity, this orchestra shall stand in this metropolis a beacon of faith, lighting up what is good, casting shadows about what is counterfeit or base.

To-day let no one forget that these walls a citadel of peace enclose. The pitiful waves of sound that beat across oceans moaning of bloody, unreasoning death pass by this temple of the art. No echo of the strife without can enter, for here is sanctuary for all and perfect peace. Here talent nor genius knows aught of national pride. Herein meet citizens of one

world to acclaim masters of every clime. No one asks: "Under which flag, Bezonian?"—nor cares; for musicians who play and musicians who compose are one in devotion to their muse. Before genius of the cleffs no prejudice lasts long, even in the track of war. Democracy? Here is its truest home, where dwells no caste, no rank, where are no honors won save fairly, unaided, and by light of day. Here is communion of the soul, unseared by strife, unsoiled by passion.

For our appeal is to the best and never to the worst; to what is divine in mankind and never to the vile that lies just underneath. What more patriotic service is there or can there be than this; to cling to the ideal come what may; to stem the tide that floats men down the stream; to steer them against it, up and up and up, to the fairest deeps, the noblest reaches, the purest springs?



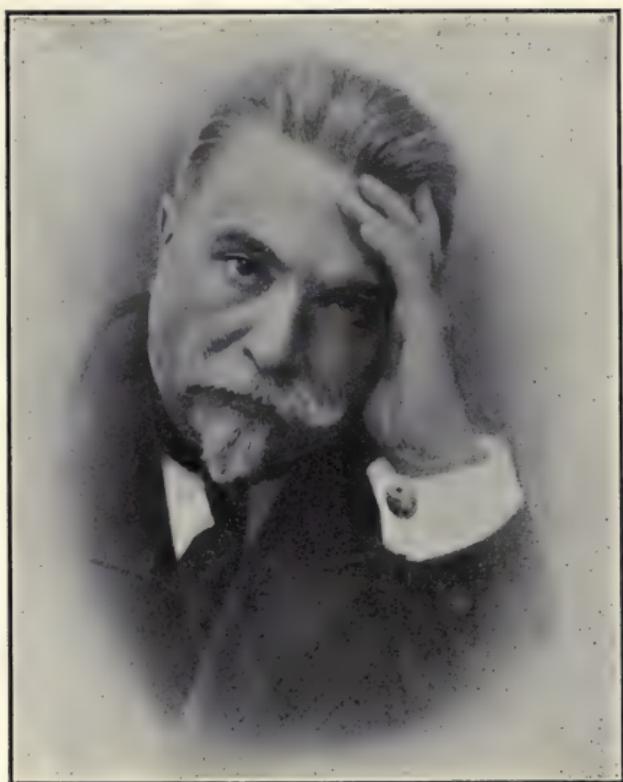
CARL BERGMANN



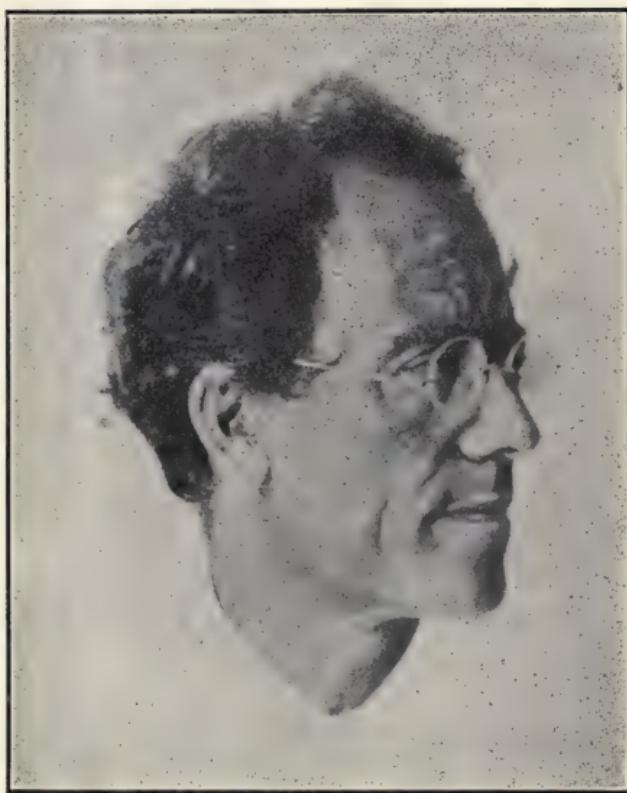
THEODORE THOMAS



ANTON SEIDL



WASSILY SAFONOFF



GUSTAV MAHLER



JOSEF STRANSKY

COMPOSITIONS PERFORMED BY
 THE PHILHARMONIC SOCIETY OF NEW YORK
 1892—*During the Fifty-First Season*—1893
 260th to 271st Concert

ANTON SEIDL - - - - - CONDUCTOR

	Performances in New York
BEETHOVEN—Symphony No. 7, in A-Major, Op. 92	2
Overture, "Coriolanus," Op. 62	2
Recitative and Aria "Abscheulicher" from "Fidelio"	2
Concerto in D-Major, Op. 61, for Violin and Orchestra	2
Concerto No. 4, in G-Major, for Piano and Orchestra	2
BRUCH—Concerto No. 1, in G-Minor, for Violin and Orchestra	2
DVORAK—Symphony No. 1, in D-Major	2
GILSON—Symphonic Sketches, "The Sea"	2
GODARD—Concerto No. 2, in G-Minor, for Violin and Orchestra	2
GOLDMARK—Overture, "Prometheus"	2
KLUGHARDT—Symphony in C-Minor	2
LASSEN—Concerto for Violin	2
RUBINSTEIN—Scene and Aria, "E Dunque Ver?"	2
SAINT-SÄENS—Concerto in A-Minor, Op. 33, for Violoncello and Orchestra	2
SCHUMANN—Symphony No. 2, in C-Major, Op. 61	2
Overture, Scherzo and Finale, Op. 52	2
STRONG—Symphony No. 2, "Sintram"	2

TCHAIKOVSKY—Symphony No. 5, in F-Minor, Op. 36	2
Sextuor for Strings	2
WAGNER—Prelude, "Lohengrin"	2
Prelude and Liebestod from "Tristan und Isolde"	2
Prelude, "Die Meistersinger"	2
Prelude and Glorification from "Parsifal"	2

1893—*During the Fifty-Second Season*—1894
272nd to 283rd Concert

ANTON SEIDL - - - - - CONDUCTOR

	New York
BACH—Divertimento (arranged from various Bach works by Anton Seidl)	2
BEETHOVEN—Symphony No. 3, in E-flat Major, Op. 55, "Eroica"	2
Symphony No. 4, in B-flat, Op. 60	2
Overture, "Leonore No. 3," Op. 72	2
BRAHMS—Concerto in D-Major, Op. 77, for Violin and Orchestra	2
DVORAK—Symphony No. 5, in E-Minor, Op. 95, "The New World"	2
Concerto in A-Minor, Op. 53, for Violin and Orchestra	2
GLUCK—Aria from "Alceste" ("Divinites du Styx")	2
HAYDN—Recitative and Aria from "The Creation." (Now furious storms . . .)	2
HERBERT—Concerto No. 2, Op. 30, for Violoncello and Orchestra	2
KRUG—Symphonic Prologue to "Othello"	2
LISZT—Concerto No. 1, in E-flat, for Piano and Orchestra	2
MENDELSSOHN—From "A Midsummer Night's Dream," "Overture," "Nocturne," and "Scherzo"	2

NICODÉ—Symphonic Variations	2
SCHUMANN—Symphony No. 3, in E-flat Major, Op. 97 (Rhenish)	2
SINDING—Symphony in D-Minor, Op. 21	2
TCHAIKOVSKY—Symphony No. 5, in E-Minor, Op. 64	2
WAGNER—Wotan's Farewell and Magic Fire Scene from "Die Walküre"	2
Siegfried's Death and Brünnhilde's Self Immolation, from "Götterdämmerung"	2
Siegfried Idyll	2
WEBER—Overture, "Euryanthe"	2
Aria from "Sylvana"	2

1894—*During the Fifty-Third Season*—1895

284th to 295th Concert

ANTON SEIDL - - - - CONDUCTOR

	New York
BACH—Fugue in A-Minor (arranged by Hellmesberger)	2
BEETHOVEN—Symphony No. 5, in C-Minor, Op. 67	2
Symphony No. 8 in F-Major, Op. 93	2
Concerto in D-Major, Op. 61, for Violin and Orchestra	2
BERLIOZ—Overture, "King Lear," Op. 4	2
BRAHMS—Symphony No. 4, in E-Minor, Op. 98	2
BRUCH—Scotch Fantasia for Violin and Orchestra, Op. 46	2
DVORAK—Symphony No. 5, in E-Minor, Op. 95, "The New World"	2
Overture, "Carneval"	2
Overture, "Nature"	2
Overture, "Othello"	2
GOLDMARK—Overture, "Sakuntala," Op. 13	2
Concerto in A-Minor, Op. 28, for Violin and Orchestra	2

HANDEL—Aria from "Samson" (Let the Bright Seraphim . . .)	2
LISZT—Symphonic Poem, "Les Preludes"	2
MAC DOWELL—Concerto No. 2, in D-Minor, Op. 23, for Piano and Orchestra	2
RAFF—Symphony No. 5, Op. 177, "Lenore"	2
RUBINSTEIN—Overture, "Anthony and Cleopatra," Op. 116	2
SAINT-SÄENS—Concerto No. 3, in B-Minor, Op. 61 for Violin and Orchestra	2
SCHUBERT—Theme and Variations for Strings, from the Grand Quartet in D-Minor (Death and the Maiden)	2
TCHAIKOVSKY—Suite No. 3, in G-Major, Op. 55	2
Concerto No. 1, in B-flat Minor, Op. 23 for Piano and Orchestra	2
THOMAS—Grande Scene d'Ophelie, from "Hamlet"	2
WAGNER—Prelude, "Lohengrin"	2
Prelude, "Die Meistersinger"	2
"Elsa's Dream" from "Lohengrin"	2

1895—During the Fifth-Fourth Season—1896

296th to 307th Concert

ANTON SEIDL - - - - CONDUCTOR

	New York
BACH—Toccata in F-Major (Esser)	2
Brandenburg Concerto, No. 3, in G-Major	2
BEETHOVEN—Symphony No. 7, in	
A-Major, Op. 92	2
Op. 92	2
Symphony No. 9, in D-Minor, Op. 125	2
(Choral)	2
Overture, "Egmont"	—
Menuetto and Allegro Molto (Fugue),	
from Quartet in C-Major, Op. 59, No. 3	2

Concerto No. 5, in E-flat, Op. 73 ("Emperor") for Piano and Orchestra	2
Scene and Aria, "Ah perfido"	2
BRUCH—Concerto No. 2, in D-Minor, Op. 44, for Violin and Orchestra	2
CHADWICK—Dramatic Overture, "Melpomene"	2
DVORAK—Symphony No. 4, in G-Major, Op. 88	2
Concerto in A-Minor, Op. 53, for Violin and Orchestra	2
ELGAR—"My love dwelt in a Northern Land"	2
HUMPERDINCK—Dream Pantomime from "Haensel and Gretel"	2
LAMOND—Overture, "From the Scottish Highlands," Op. 4	2
MENDELSSOHN—Concerto in E-Minor, Op. 64, for Violin and Orchestra	2
MORLEY—"My Bonny Lass She Smileth"	2
PARRY—Dream Scene from "King Saul"	2
SCHUBERT—Symphony in C (B. & H. No. 7; programme as No. 9)	2
SCHUMANN—Symphony No. 1, in B-flat Major, Op. 38	2
TCHAIKOVSKY—Symphony No. 1, in G-Minor, Op. 13, "A Winter Journey"	2
WAGNER—Siegfried's Death and Brünnhilde's Self Immolation, from "Götterdämmerung"	2
Prelude and Glorification from "Parsifal"	2
A "Faust" Symphony	2
Songs with Orchestra:	
Schmerzen	2
Träume	2
Erwartung	2

1896—*During the Fifty-Fifth Season*—1897
 308th to 319th Concert

ANTON SEIDL

CONDUCTOR

	New York
BACH—Suite No. 2, in B-Minor	2
Sonata in E-Major (Violin and Clavier, arranged for Orchestra by Theodore Thomas)	2
BEETHOVEN—Symphony No. 6 (Pastoral), Op. 68	2
Overture, "Leonore No. 3"	2
Concerto in D-Major, Op. 61, for Violin and Orchestra	2
BORODINE—Symphony No. 2, in B-Minor	2
DVORAK—Overture, "Husitzka," Op. 67	2
Concerto in B-Minor, Op. 104, for Violon- cello and Orchestra	2
GOLDMARK—Overture, "Prometheus Bound," Op. 38	2
HANDEL—Recitative and Aria, "Deeper and Deeper Still" and "Waft her, Angels," from "Jephthah"	2
LISZT—A "Faust" Symphony	2
MENDELSSOHN—Overture, "Melusine"	2
RUBINSTEIN—Symphony No. 2, in C-Major, "Ocean"	2
Concerto No. 4, in D-Minor, Op. 70, for Piano and Orchestra	2
SCHUBERT—Symphony in B-Minor, "Unfin- ished"	2
Theme and Variations for Strings, from the Grand Quartet in D-Minor (Death and the Maiden)	2
Songs:	
"An die Musik," Op. 88, No. 4	2
"Auf dem Wasser zu singen," Op. 72	2
"Aufenthalt"	2

“Der Zweig,” Op. 22, No. 1	2
“Du bist die Ruh’,” Op. 59, No. 3	2
“To Sylvia,” Op. 106, No. 4	2
SCHUMANN—Symphony No. 4, in D-Minor, Op. 120	2
TCHAIKOVSKY—Symphony No. 6, in B- Minor, Op. 74, “Pathetique”	2
WAGNER—Duet, from “Flying Dutchman,” “Wie aus der Ferne”	2
Overture, “Tannhaeuser”	2
“Walther’s Prize Song,” from “Die Meistersinger”	2

1897—*During the Fifty-Sixth Season*—1898

320th to 335th Concert

ANTON SEIDL	-	-	-	CONDUCTOR
FRANK VAN DER STUCKEN	-	-	-	CONDUCTOR

BACH—Prelude, Choral and Fugue (arranged by Abert)	^{New York} 2
BEETHOVEN—Symphony No. 2, in D-Major, Op. 36	2
Symphony No. 3, in E-flat Major, Op. 55, “Eroica”	2
Symphony No. 9, in D-Minor, Op. 125, (Instrumental movements only)	2
BRAHMS—Symphony No. 2, in D-Major, Op. 73	2
BRUCH—Concerto No. 2, in D-Minor, Op. 44, for Violin and Orchestra	2
CHERUBINI—Entr’ Acte Music, “Medea”	2
DVORAK—Symphony No. 5, in E-Minor, Op. 95, “The New World”	2
Concerto in A-Minor, Op. 53, for Violin and Orchestra	2

GLAZOUNOW—Symphony No. 5, in B-flat Major	2
GRIEG—Concerto in A-Minor, Op. 16, for Piano and Orchestra	2
HUMPERDINCK—Overture to the Play, "Die Koenigskinder"	2
Dream Pantomime, "Haensel and Gretel"	2
HUSS, Henry Holden—Dramatic Scene, "Cleopatra's Death"	2
LALO—Concerto in D-Major for Violoncello and Orchestra	2
LISZT—Symphonic Poem, "Tasso"	2
MAC DOWELL—Suite No. 2, in E-Minor, "Indian"	2
MOZART—Symphony in G-Minor	2
SCHUBERT-LISZT—Fantasia for Piano and Orchestra, in C -Major, Op. 15	2
SCHUMANN—Overture, "Manfred," Op. 115	2
TCHAIKOVSKY—Suite No. 3, in G-Major, Op. 55	2
WAGNER—Prelude and Liebestod from "Tristan und Isolde"	2
Prelude, "Die Meistersinger"	2
Wotan's Farewell and Magic Fire Scene from "Die Walküre"	2
Excerpts from "Der Ring des Nibelungen"	2
a. Siegfried's passing through the fire after his encounter with Wotan (Siegfried)	2
b. Morning Dawn and Rhine Journey "Die Götterdämmerung" (arrangement by Hans Richter)	2
Prelude and Glorification from "Parsifal"	2
WAGNER, Siegfried—S y m p h o n i c Poem, "Sehnsucht"	2
WEBER—Overture, "Euryanthe"	2
Scene and Aria from "Euryanthe" ("Wo berg' ich mich")	2

1898—*During the Fifty-Seventh Season*—1899

336th to 351st Concert

EMIL PAUR - - - - CONDUCTOR

	New York
BACH—Suite in D-Major	2
Passacaglia, for Orchestra (Esser)	2
BEETHOVEN—Symphony No. 5, in C-Minor, Op. 67	2
Symphony No. 7, in A-Major, Op. 92	2
Symphony No. 8, in F-Major, Op. 93	2
BERLIOZ—Fantastic Symphony No. 1, in C- Major, Op. 14a	2
Overture, "Benvenuto Cellini," Op. 23	2
BRAHMS—Symphony No. 1, in C-Minor, Op. 68	2
Concerto No. 2, in B-flat, Op. 83, for Piano and Orchestra	2
Concerto in D-Major, Op. 77, for Violin and Orchestra	2
Songs:	
"Die Mainacht"	2
"Meine Liebe ist Grün"	2
CHARPENTIER—Suite, "Impressions of Italy"	2
CHOPIN—Concerto No. 1, in E-Minor, Op. 11, for Piano and Orchestra	2
DVORAK—Slavonic Rhapsody No. 3, Op. 45	2
FRANZ—"Aus meinen grossen Schmerzen" (Song)	2
"Gute Nacht" (Song)	2
GLUCK—Aria, "Oh, del mio dolce ardor" ("Paride ed Elena")	2
GRIEG—Concerto in A-Minor, Op. 16, for Piano and Orchestra	2
LISZT—"Mephisto" Waltz	2

MOZART—Theme and Variations from Di- vertimento in D-Major (Strings and Horns)	2
Cavatina from "Le Nozze di Figaro" (Porgi amor)	2
Scene and Aria of Vitellia from "La Clem- enza di Tito" ("Ecco il punto")	2
RAFF—Symphony No. 3, "Im Walde"	2
SAINT-SÄENS—Aria from "Samson and Dalila"—"Amour, viens aider"	2
SCHUBERT—"Die junge Nonne" (Song) "An die Leier" (Song)	2
SCHUMANN—Symphony No. 2, in C-Major, Op. 61	2
Overture, "Genoveva," Op. 81	2
"Der Hidalgo"	2
SPOHR—Concerto No. 7, in E-Minor, Op. 38, for Violin and Orchestra	2
TCHAIKOVSKY—Symphony No. 6, in B- Minor, Op. 74, "Pathetique"	2
Fantasy Overture, "Romeo and Juliet"	2
WAGNER—Overture, "Tannhaeuser"	2
Wotan's Farewell and Magic Fire Scene from "Die Walküre"	2
A Faust Overture	2
Siegfried Idyll	2
WEBER—Scene and Aria, "Wie nahte mir der Schlummer," from "Der Freischütz"	2

1899—*During the Fifty-Eighth Season*—1900

352nd to 367th Concert

EMIL PAUR - - - - - CONDUCTOR

		New York
BACH—Fugue in C-Major, from Sonata No. 5, for Violin alone	2	
Fugue in A-Minor (Hellmesberger)	2	

BEETHOVEN—Symphony No. 4, in B-flat,	
Op. 60	2
Overture, "Coriolanus," Op. 62	2
Overture, "Leonore No. 3," Op. 72	2
BRAHMS—Symphony No. 4, in E-Minor, Op.	
98	2
Variations on a Haydn Theme, Op. 56a	2
Concerto in D-Major, Op. 77, for Violin and Orchestra	2
"Der Frühling" (Song)	2
BRUNEAU—"L'heureux Vagabond" (Song)	2
CHOPIN—Concerto No. 2, in F-Minor, Op.	
21, for Piano and Orchestra	2
DVORAK—Symphony No. 4, in G-Major, Op.	
88	2
FRANZ—"Er ist gekommen" (Song)	2
GLUCK—Aria from <i>Orfeo</i> , "I have lost my Eurydice"	2
GOLDMARK—Overture, "Prometheus Bound," Op. 38	2
GUIRAUD—Caprice for Violin and Orchestra	2
HUMPERDINCK—Moorish Rhapsody	2
LISZT—Concerto No. 1, in E-flat, for Piano and Orchestra	2
MENDELSSOHN—Symphony No. 3, in A- Minor (Scotch)	2
Overture, from "A Midsummer Night's Dream"	2
RUBINSTEIN—Symphony No. 2, in C-Major, Op. 42, "Ocean"	2
SAAR, Louis V.—"Ganymed"—for Contralto and Orchestra	2
SCHUBERT—Symphony in B-Minor, "Unfin- ished"	2
"Der Kreuzzug" (Song)	2
"Der Atlas" (Song)	2
SCHUMANN—Symphony No. 4, in D-Minor, Op. 120	2
Concerto in A-Minor, Op. 129, for Violon- cello and Orchestra	2
"Der arme Peter"	2

SINDING, Christian—Concerto in A-Major, Op. 45, for Violin and Orchestra	2
TCHAIKOVSKY—Symphony No. 5, in E- Minor, Op. 64	2
Concerto in D-Major, Op. 35, for Violin and Orchestra	2
“The Cuckoo” (Song)	2
VAN DER STUCKEN—Symphonic Pro- logue, “William Ratcliff,” Op. 6	2
WAGNER—Overture, “The Flying Dutch- man”	2
Bacchanale, “Tannhaeuser”	2
Prelude, “Lohengrin”	2
Prelude and Liebestod from “Tristan und Isolde”	2
Waldweben, from “Siegfried”	2
Prelude and Glorification from “Parsifal”	2
WEBER—Overture, “Der Freischütz”	2

1900—*During the Fifty-Ninth Season—1901*
368th to 383rd Concert

EMIL PAUR - - - - - CONDUCTOR

	New York
BACH—Toccata in F-Major (Esser)	2
BEETHOVEN—Symphony No. 3, in E-flat Major, Op. 55 “Eroica”	2
Symphony No. 6 (Pastoral), Op. 68	2
Overture, “Egmont”	2
Minuet and Finale from the Quartet in C-Major, Op. 59, No. 3 (Strings)	2
Concerto No. 5, in E-Flat, Op. 73 (“Em- peror”), for Piano and Orchestra	2
Concerto in D-Major, Op. 61, for Violin and Orchestra	2
BERLIOZ—Overture, “Le Carnaval Romain,” Op. 9	2

BRAHMS—Symphony No. 3, in F-Major, Op. 90	2
Festival Overture, "Academic," Op. 80	2
BRUCH—Concerto No. 1, in G-Minor, Op. 26, for Violin and Orchestra	2
D'ALBERT—Concerto in C-Major, Op. 20, for Violoncello and Orchestra	2
DVORAK—Symphony No. 5, in E-Minor, Op. 95, "The New World"	2
GLUCK—Overture, "Iphigeneia in Aulis" (Wagner ending)	2
HUSS, Henry Holden—Concerto in B-Major, for Piano and Orchestra	2
LOEWE—"Edward" Ballad, Op. 1, No. 1	2
MOZART—Overture, "Magic Flute"	2
PARKER—"A Northern Ballad," Op. 46	2
RIMSKY - KORSAKOFF—Concerto in B-Minor, for Violin and Orchestra (Fantasie)	2
SCHUBERT—"Hark! Hark! the Lark," Op. posth. (Song)	2
SCHUMANN—Overture, "Manfred," Op. 115	2
"My Soul is Dark," Op. 25, No. 15 (Song)	2
STRAUSS—Tone Poem, "Life of a Hero," Op. 40	4
"Hymnus," "Pilgers Morgenlied," Op. 33, Nos. 3 and 4, Songs with Orchestra	2
SUK—Symphony No. 1, in E-Major, Op. 14	2
SVENDSEN—Episode, "Carnival in Paris"	2
TARTINI—Sonata for Violin, "The Devil's Trill"	2
TCHAIKOVSKY—Symphony in B - Minor, Op. 58, "Manfred"	2
Fantasia, "Francesca da Rimini," Op. 32	2
Variations on a Rococo Theme, Op. 33 (Violoncello)	2
Concerto No. 1, in B-flat Minor, Op. 23, for Piano and Orchestra	2
WAGNER—Prelude, "Die Meistersinger"	2
Sach's "Monologue," Wie duftet doch der Flieder," from "Die Meistersinger"	2

"Ride of the Valkyries," from "Die Walküre"	2
Wotan's Farewell and Magic Fire Scene from "Die Walküre"	2
"Waldweben," from "Siegfried"	2
A Faust Overture	2
WEBER—Overture, "Oberon"	2

1901—*During the Sixtieth Season*—1902

384th to 399th Concert

EMIL PAUR - - - - - CONDUCTOR

	New York
BACH—Prelude, Choral and Fugue (arranged by Abert)	2
Concerto No. 2, in E-Major, for Violin and Orchestra	2
BEETHOVEN—Symphony No. 1, in C-Major, Op. 21	2
Symphony No. 5, in C-Minor, Op. 67	2
Symphony No. 9, in D-Minor, Op. 125 (Choral)	2
Overture, "Leonore No. 2," Op. 72	2
Overture, "Fidelio," in E-Major, Op. 72	2
BRAHMS—Symphony No. 1, in C-Minor, Op. 68	2
BURMEISTER, Richard—Dramatic Tone Poem, "The Sisters," for Contralto and Orchestra, Op. 11	2
GLUCK—Aria from "Iphigenie en Tauride," "Unis des la plus tendre enfance, . . ."	2
HADLEY—Symphony No. 2, in F-Minor, Op. 30, "The Four Seasons"	2
HAYDN—Symphony in G-Major (B. & H. No. 13)	2
HAUSEGGER, von—Symphonic Poem, "Barbarossa"	2

LISZT—A “Faust” Symphony	2
“Totentanz,” for Piano and Orchestra	2
“The Three Gypsies” (Song with Piano)	2
MENDELSSOHN—Concerto in E-Minor, Op. 64, for Violin and Orchestra	2
MOZART—Symphony in C-Major, “Jupiter”	2
RUBINSTEIN—Concerto No. 4, in D-Minor, Op. 70, for Piano and Orchestra	2
SAINT-SÄENS—Concerto in A-Minor, Op. 33, for Violoncello and Orchestra	2
SCHILLINGS, Max—Symphonic Prologue, “Oedipus, the King,” Op. 11	2
SCHUMANN—Introduction and Allegro Appassionato, Op. 92, for Piano and Orchestra	2
SIBELIUS—“Lemminkäinen Journeys Home-ward” (Legend for Orchestra)	2
STRAUSS—Tone Poem, “Death and Transfiguration,” Op. 24	2
Love Scene from “Feuersnot”	2
“Friedenszählung,” from “Guntram,” for Tenor	2
SUK—Suite, “Ein Märchen,” Op. 16	2
TCHAIKOVSKY—Symphony No. 6, in B-Minor, Op. 74, “Pathétique”	2
Orchestral Fantasy, “Hamlet,” Op. 67	2
WAGNER—Prelude and Glorification from “Parsifal”	2
“Huldigungs” March	2
WEBER—Overture, “Euryanthe”	2

1902—*During the Sixty-First Season—1903*

400th to 415th Concert

WALTER DAMROSCH - - - CONDUCTOR

BACH—Concerto grosso in G-Major	New York
	2

BEETHOVEN—Symphony No. 7, in A-Major, Op. 92	2
Symphony No. 8, in F-Major, Op. 93	2
Overture, "Coriolanus," Op. 62	2
BERLIOZ—Three Movements from Symphony, "Romeo and Juliet," Op. 17 (Love Scene, Queen Mab-Scherzo, and (Fête)	2
Overture, "Benvenuto Cellini," Op. 23	2
"The Captive"—Revery for Contralto and Orchestra	2
BRAHMS—Symphony No. 2, in D-Major, Op. 73	2
Concerto in D-Major, Op. 77, for Violin and Orchestra	2
BRUCH—Concerto No. 1, in G-Minor, Op. 26, for Violin and Orchestra	2
CAETANI, R.—Symphonic Prelude in E-flat, Op. 8, No. 1	2
FRANCK, Cesar—Two Fragments from "Psyché"	2
GOLDMARK—Overture, "Spring," Op. 36	2
LALO—Overture, "Le Roi d' Ys" Concerto in D-Minor, for Violoncello and Orchestra	2
LISZT—Symphonic Poem, "Festklänge"	2
MARSCHNER—Aria, "An jenem Tag," from "Hans Heiling"	2
MENDELSSOHN—Concerto in E-Minor, Op. 64, for Violin and Orchestra	2
MOZART—Symphony in G-Minor (Köchel 550)	2
SAINT-SÄENS—Andantino for Violin and Orchestra Concerto No. 2, in G-Minor, for Piano and Orchestra	2
Concerto No. 4, in C-Minor, Op. 44, for Piano and Orchestra	2

SCHUMANN—Symphony No. 1, in B-flat, Op. 38	2
STRAUSS, R.—Symphonic Poem, "Till Eulen- spiegel and His Merry Pranks"	2
TCHAIKOVSKY—Symphony No. 4, in F- Minor, Op. 36	2
Symphony No. 5, in E-Minor, Op. 64	
Theme and Variations from Suite No. 3, in G-Major, Op. 55	2
WAGNER—Prelude and Liebestod from "Tris- tan und Isolde"	2
Prelude, "Die Meistersinger"	2
Wotan's Farewell and Magic Fire Scene from "Die Walküre"	2
Morning Dawn and Siegfried's Rhine Jour- ney from Götterdämmerung"	2
Dreams	2
Album Leaf	2
"In the Hothouse" (Im Treibhaus) Song with Orchestra	2
"Grief" (Schmerzen) Song with Orchestra	2
WEINGARTNER, Felix—Symphony No. 2, in E-flat-Major, Op. 29	2

1903—*During the Sixty-Second Season*—1904

416th to 432nd Concert

CONDUCTORS

EDOUARD COLONNE	VICTOR HERBERT
GUSTAV F. KOGEL	FELIX WEINGARTNER
HENRY J. WOOD	WASSILY SAFONOFF
RICHARD STRAUSS	

	New York
BACH—Suite No. 3, in D-Major	2
BEETHOVEN—Symphony No. 5, in C-Minor Op. 67	2
Symphony No. 7, in A-Major, Op. 92	2

Overture, "Leonore No. 3"	2
Concerto No. 5, in E-flat, for Piano and Orchestra, Op. 73 ("Emperor")	1
BERLIOZ—Fantastic Symphony No. 1, in C-Major, Op. 14a	2
Overture, "Benvenuto Cellini," Op. 23	2
BIZET—Dramatic Overture, "Patrie," Op. 19	2
BRAHMS—Symphony No. 1, in C-Minor, Op. 68	2
DVORAK—Overture, "Carnival," Op. 92	2
GLAZOUNOW—Serenade in A-Major, Op. 7	2
HERBERT, Victor—Symphonic Poem, "Hero and Leander," Op. 33	2
KLEIN, Bruno Oscar—Suite in F-Major, Op. 28, for Violoncello and Orchestra	2
LALO—Concerto in F-Major, Op. 20, for Violin and Orchestra	2
LISZT—Symphonic Poem, "Les Preludes"	2
Symphonic Poem, "Tasso"	2
Concerto No. 2, in A-Major, for Piano and Orchestra	2
MOZART—Symphony in C-Major, "Jupiter"	2
Scene and Rondo, "Non temer, amato bene"	2
RIMSKY-KORSAKOFF—Capriccio Espagnol, Op. 34	2
RUBINSTEIN—Adagio for Quartet in F, Op. 17 (Strings)	2
SAINT-SÄENS—Concerto No. 3, in B-Minor, Op. 61, for Violin and Orchestra	2
Aria, "Mon cœur s'ouvre à ta voix, from "Samson and Dalila"	2
SCHUBERT—Symphony in B-Minor, "Unfinished"	2
STRAUSS—Tone Poem, "Death and Transfiguration," Op. 29	2
Symphonic Poem, "Till Eulenspiegel and His Merry Pranks"	2
Love Scene from "Feuersnot"	2

Songs with Orchestra:	
a. Hymns	
b. Pilgers Morgenlied, Op. 33, Nos. 3 and 4	2
Songs with Piano:	
a. Liebeshymnus	2
b. Sehnsucht	2
c. Lied des Steinklopfers	2
TCHAIKOVSKY—Symphony No. 5, in E- Minor, Op. 64	2
Symphony No. 6, in B-Minor, Op. 74, “Pathetique”	2
Concerto No. 2, in G-Major, Op. 44, for Piano and Orchestra	2
WAGNER—Overture, “Tannhäuser”	1
Prelude, “Lohengrin”	1
Prelude and Liebestod from “Tristan und Isolde”	2
Prelude, “Die Meistersinger”	1
A “Faust” Overture	2
WEBER—Overture, “Der Freischütz”	2
WEINGARTNER—Symphonic Poem, “The Elysian Fields,” Op. 21	2
Symphonic Poem, “King Lear,” Op. 20	1

1904—*During the Sixty-Third Season*—1905

433rd to 450th Concert

CONDUCTORS

GUSTAV F. KOGEL	WASSILY SAFONOFF
EDOUARD COLONNE	KARL PANZNER
FELIX WEINGARTNER	

BACH—Concerto Grosso No. 3, in G-Major (4th Brandenburg)	New York 2
BEETHOVEN—Symphony No. 2, in D-Major, Op. 36	2

Symphony No. 9, in D-Minor, Op. 125 (Choral)	2
Overture, "Coriolanus," Op. 62	2
Concerto No. 4, in G-Major, Op. 58, for Piano and Orchestra	2
BERLIOZ—Symphony No. 3, in G, "Harold in Italy"	2
Excerpts from "The Damnation of Faust"	2
"Minuet of the Will-o-the Wisps"	2
"Danse of the Sylphs"	2
"Rakoczy March"	2
BRAHMS—Symphony No. 4, in E-Minor, Op. 98	2
BRUCH—Concerto No. 1, in G-Minor, Op. 26, for Violin and Orchestra	2
CHARPENTIER—Suite, "Impressions of Italy"	2
D'ALBERT—Concerto in C-Major, Op. 20, for Violoncello and Orchestra	2
DVORAK—Overture, "Husitzka," Op. 67	2
GLAZOUNOFF—Symphony No. 6, in C- Minor, Op. 58	2
GLUCK—Overture, "Iphigenia in Aulis" (Wag- ner ending)	2
HANDEL—Concerto grosso No. 5, in D-Major (Kogel)	2
LALO—Overture, "Le Roi d' Ys"	2
LISZT—A "Faust" Symphony	2
Symphonic Poem, "Battle of the Huns"	2
Concerto No. 1, in E-flat-Major, for Piano and Orchestra	2
MOZART—Overture, "The Magic Flute"	2
SAINT-SÄENS—Symphony No. 2, in A- Minor, Op. 55	2
SCHUBERT—Fantasy in C-Major, Op. 15, "The Wanderer," for Piano and Or- chestra (Liszt)	2
TCHAIKOVSKY—Symphony No. 4, in F- Minor, Op. 36	2
Symphony No. 5, in E-Minor, Op. 64	2

Symphony No. 6, in B-Minor, Op. 74, "Pathetique"	2
Fantasy Overture, "Romeo and Juliet"	2
Concerto in D-Major, Op. 35, for Violin and Orchestra	2
WAGNER —Overture, "The Flying Dutchman"	2
"Bacchanale," from "Tannhäuser"	2
Prelude and Liebestod from "Tristan und Isolde"	2
Prelude, "Die Meistersinger"	2
Siegfried Idyll	
WEBER —Overture, "Euryanthe"	2
Overture, "Oberon"	2
WEINGARTNER —Symphony No. 2, in E- flat-Major, Op. 29	2

1905—*During the Sixty-Fourth Season*—1906

451st to 468th Concert

CONDUCTORS

WILLEM MENDELBERG	WASSILY SAFONOFF
VICTOR HERBERT	ERNST KUNWALD
MAX FIEDLER	FRITZ STEINBACH

New York

BEETHOVEN —Symphony No. 3, in E-flat- Major, Op. 55, "Eroica"	2
Symphony No. 5, in C-Minor, Op. 67	2
Symphony No. 8, in F-Major, Op. 93	2
Overture, "Egmont," Op. 84	2
Overture, "Leonore No. 3"	2
Concerto No. 5, in E-flat, Op. 73, (Em- peror) for Piano and Orchestra	2
Concerto in D-Major, Op. 61, for Violin and Orchestra	2
Recitative and Aria "Abscheulicher," from "Fidelio"	2

BERLIOZ—Overture, "Roman Carnival," Op. 9	2
BRAHMS—Symphony No. 2, in D-Major, Op. 73	2
Concerto in D-Major, Op. 77, for Violin and Orchestra	2
DVORAK—Symphony No. 5, in E-Minor, Op. 95, "The New World"	2
ECKERT, Karl—Aria from "William of Orange," "Though I speak with the tongues of men and of angels...."	2
ELGAR—Variations on an Original Theme, Op. 36	2
GRIEG—Concerto in A-Minor, Op. 16, for Piano and Orchestra	2
HERBERT, Victor—Suite, "Romantique," Op. 31	2
JONGEN, Joseph—Concerto for Violoncello and Orchestra	2
LISZT—Symphonic Poem, "Les Preludes"	2
MENDELSSOHN—Overture, "A Midsum- mer Night's Dream"	2
MOZART—Concerto in D-Minor, for Piano and Orchestra	2
RAFF—Symphony No. 3, "Im Walde"	2
RIMSKY-KORSAKOFF—Symphonic Suite, "Scheherazade," Op. 35	2
SCHUBERT—Theme and Variations from the Quartet in D-Minor, for Strings (Death and the Maiden)	2
SCHUMANN—Symphony No. 4, in D-Minor, Op. 120	2
STRAUSS—Tone Poem, "Don Juan," Op. 20	2
Symphonic Poem, "The Life of a Hero," Op. 40	2
Symphonic Poem, "Till Eulenspiegel and His Merry Pranks"	2
Songs with Piano:	
Traum durch die Dämmerung	2
"Cäcilie"	2

TCHAIKOVSKY—Symphony in B-Minor, “Manfred,” Op. 58	2
Symphony No. 6, in B-Minor, Op. 74 “Pathetique”	2
Serenade for Strings in C-Major, Op. 48	2
Concerto No. 1, in B-flat-Minor, Op. 23 for Piano and Orchestra	2
WAGNER—Scene and Aria from “Rienzi,” (“Gerechter Gott”) and (“In seiner Blüthe”)	2
Prelude, “Die Meistersinger”	2
WOLF—Songs with Piano “Verborgenheit”	2
“Der Freund”	2

1906—*During the Sixty-Fifth Season*—1907
469th to 484th Concert

WASSILY SAFONOFF - - - CONDUCTOR

	New York
BACH—Sonata in E-flat (Organ Sonata, ar- ranged for orchestra by H. H. Wetzler)	2
BEETHOVEN—Symphony No. 3, in E-flat, Op. 55, “Eroica”	2
Symphony No. 4, in B-flat-Major, Op. 60	2
Overture, “Coriolanus,” Op. 62	2
Overture, “Leonore No. 3”	2
Scene and Aria, “Ah, Perfido,” Op. 65	2
Concerto in D-Major, Op. 61, for Violin and Orchestra	2
BRAHMS—Symphony No. 3, in F-Major, Op. 90	2
CHERUBINI—Overture, “Anakreon”	2
GLINKA—Overture, “Russlan and Ludmilla”	2
GRIEG—Lyric Suite (for Orchestra) Concerto in A-Minor, Op. 16, for Piano and Orchestra	2

HAYDN— <i>Symphony in C-Minor (B.&H. No. 9)</i>	2
Recitative and Aria, "With Verdure Clad," from "The Creation"	2
HERBERT, Victor— <i>Concerto No. 2, in E-Minor, Op. 30, for Violoncello and Orchestra</i>	2
LISZT— <i>Two Episodes from Lenau's "Faust"</i>	2
a. Nocturnal Procession	2
b. Dance in the Village Tavern	2
MENDELSSOHN— <i>Symphony in A-Major, Op. 90, "Italian"</i>	2
MOZART— <i>"Eine kleine Nachtmusik" (for Strings) (Köchel 525)</i>	2
RIMSKY-KORSAKOFF— <i>Suite, "Christmas Eve"</i>	2
RUBINSTEIN— <i>Concerto No. 4, in D-Minor, Op. 70, for Piano and Orchestra</i>	2
SCHUBERT— <i>Symphony in C-Major (B.&H. No. 7)</i>	2
SCHUMANN— <i>Symphony No. 2, in C-Major, Op. 61</i>	2
Overture, "Manfred," Op. 115	2
SIBELIUS— <i>Concerto in D-Minor, Op. 47, for Violin and Orchestra</i>	2
TCHAIKOVSKY— <i>S y m p h o n y No. 5, in E-Minor, Op. 64</i>	2
Fantasia, "Francesca da Rimini," Op. 32	2
Concerto No. 1, in B-flat-Minor, Op. 23, for Piano and Orchestra	2
WAGNER— <i>Overture, "Tannhäuser"</i>	2
Prelude to Act 111, "Die Meistersinger"	2
Walther's Prize Song, from "Die Meister- singer"	2
Ride of the Valkyries from "Die Walküre"	2
Siegmund's Love Song, from "Die Walküre"	2
A Faust Overture	2
WEBER— <i>Overture, "Oberon"</i>	2

1907—During the Sixty-Sixth Season—1908

485th to 502nd Concert

WASSILY SAFONOFF - - - - - CONDUCTOR

	New York
BACH—Prelude, Choral and Fugue (arranged by Abert)	2
BEETHOVEN—Symphony No. 5, in C-Minor, Op. 67	2
Symphony No. 6, in F-Major, Op. 68, (Pastoral)	2
Symphony No. 8, in F-Major, Op. 93	2
Andante con moto, for Strings, from Op. 59, No. 3	2
Scene and Aria, "Abscheulicher," from "Fidelio"	2
BERLIOZ—Symphony No. 3, in G-Major, "Harold in Italy"	2
"The Captive," a Revery for Contralto and Orchestra	2
"The Flight into Egypt," (Tenor solo, chorus, and Orchestra)	2
BRUCH—Scotch Fantasia, Op. 46, for Violin and Orchestra	2
CHOPIN—Concerto No. 2, in F-Minor, Op. 21, for Piano and Orchestra	2
DVORAK—Symphony No. 5, in E-Minor, Op. 95, "The New World"	2
GLAZOUNOFF—"The Isle of Love"	2
GRIEG—Suite No. 1, from "Peer Gynt," Op. 46	2
Concerto in A-Minor, Op. 16, for Piano and Orchestra	2
HOFMANN—Concerto No. 3, in A-Minor, for Piano and Orchestra	2
LALO—Concerto in D-Minor, for Violoncello and Orchestra	2

MENDELSSOHN—Overture, "Fingal's Cave," Op. 26	2
METZL, Vladimir—Symphonic Poem, "The Sunken Bell"	2
MOZART—Concerto in D-Major, for Violin and Orchestra (Köchel 218)	2
RIMSKY—KORSAKOFF—Easter Overture, Op. 36	2
RUBINSTEIN—Symphony No. 2, in C-Major, "Ocean," Op. 42	2
SCRIABINE—Symphony No. 1, in E-Major, Op. 26 (with soprano and tenor solos and chorus)	2
STRAUSS—Tone Poem, "Death and Trans- figuration," Op. 29	2
Hymnus, Op. 33, No. 3 (Voice and Or- chestra)	2
TCHAIKOVSKY—Symphony No. 4, in F-Minor, Op. 36	2
Symphony No. 6, in B-Minor, Op. 74, "Pathetique"	2
Fantasy Overture, "Romeo and Juliet"	2
Concerto No. 1, in B-flat-Minor, Op. 23, for Piano and Orchestra	2
VIVALDI—Concerto in C-Major, for Violin and Orchestra	2
WAGNER—Overture, "Rienzi"	2
Prelude, "Die Meistersinger"	2
Siegfried's Death and Brünnhilde's Immo- lation Scene from "Götterdämmerung"	2
Prelude and Glorification from "Parisfal"	2
WEBER—Overture, "Der Freischutz"	2

1908—During the Sixty-Seventh Season—1909
 503rd to 518th Concert

WASSILY SAFONOFF - - - - CONDUCTOR

	New York
BACH—Toccata in F-Major (Esser)	2
BEETHOVEN—Symphony No. 3, in E-flat, Op. 55, "Eroica"	2
Symphony No. 7, in A-Major, Op. 92	2
HADLEY, Henry—Tone Poem, "Salome," Op. 55	2
HAYDN—Symphony in G-Major (B. & H. No. 13)	2
MENDELSSOHN—"Italian" Symphony in A-Major, Op. 90	2
From "A Midsummer Night's Dream"	
a. Overture	2
b. Scherzo	2
c. Nocturne	2
d. Wedding March	2
Concerto in E-Minor, Op. 64, for Violin and Orchestra	2
Scena for Soprano and Orchestra, "In- felice," Op. 94	2
RUBINSTEIN—Fantasia in C-Major, Op. 84, for Piano and Orchestra	2
SAINT-SÄENS—Concerto No. 3, in B-Minor, Op. 61, for Violin and Orchestra	2
SCHUBERT—Symphony in B-Minor, "Unfin- ished"	2
SCHUMANN—Overture, "Manfred," Op. 115	2
Concerto in A-Minor, Op. 54, for Piano and Orchestra	2
SMETANA—Symphonic Poem, "Vltava"	2
STAHLBERG—Symphony, "Abraham Lin- coln"	2
STRAUSS—Tone Poem, "Thus Spake Zara- thustra," Op. 30	2

TCHAIKOVSKY—Symphony in B-Minor, Op. 58, "Manfred"	2
Symphony No. 5, in E-Minor, Op. 64	2
Symphony No. 6, in B-Minor, Op. 74, "Pathetique"	2
Italian Caprice, Op. 45	2
Elegy from Serenade in C-Major	2
Slavic March, Op. 31	2
VOLKMANN—Concerto in A-Minor, Op. 33, for Violoncello and Orchestra	2
WAGNER—Overture, "Tannhaeuser"	2
Prelude, "Lohengrin"	2
Good Friday Spell, from "Parsifal"	2
WEBER—Overture, "Euryanthe"	2

1909—*During the Sixty-Eighth Season*—1910
519th to 564th Concert

GUSTAV MAHLER - - - - CONDUCTOR

		N.Y.	On Tour
BACH—Suite for Orchestra (From 2nd and 3rd; arranged by Mahler)	5	3	
Concerto No. 2, in E-Major, for Violin and Orchestra	1		
BEETHOVEN—Symphony No. 2, in D- Major, Op. 36	1		
Symphony No. 3, in E-flat-Major, Op. 55, "Eroica"	3		
Symphony No. 4, in B-flat-Major, Op. 60	1		
Symphony No. 5, in C-Minor, Op. 67	4	1	
Symphony No. 6, in F-Major, Op. 68, "Pastoral"	1		
Symphony No. 7, in A-Major, Op. 92	1		
Symphony No. 9, in D-Minor, Op. 125 (Choral)	2		
Overture, "Coriolanus," Op. 62	4		
Overture, "Egmont," Op. 84	1		
Overture, "Leonore No. 1"	1		

Overture, "Leonore No. 2"	1	
Overture, "Leonore No. 3"	3	1
Overture, "Consecration of the House"	2	
Overture, "Fidelio"	1	
Overture, "Zur Namensfeier," Op. 115, in C-Major	1	
Choral Fantasia in C-Minor, Op. 80	2	
Scene and Aria, "Ah, Perfido," Op. 65	3	
Concerto No. 4, in G-Major, Op. 58, for Piano and Orchestra	1	
Concerto in D-Major, Op. 61, for Violin and Orchestra	1	1
BERLIOZ—Fantastic Symphony No. 1, in C-Major, Op. 14a	3	5
Overture, "Roman Carnival," Op. 9	2	
BIZET—Aria from "Fair Maid of Perth"	1	
BRAHMS—Symphony No. 3, in F-Major, Op. 90	4	
Gesang aus Singal	1	
Concerto in D-Major, Op. 77, for Violin and Orchestra	2	
BRUCKNER—Symphony No. 4, in E-flat Major, "Romantic"	1	
BUSONI—Orchestral Suite, "Turandot"	2	
DEBUSSY—Prelude, "L'Aprés-midi d'un Faune"	2	
Three Nocturnes (a. "Clouds," b. Festivals" and "Sirens")	2	
DUKAS—"The Sorcerer's Apprentice,"		
Scherzo—After a Ballad of Goethe	2	
DVORAK—Overture, "Nature," Op. 91	2	
Scherzo Capriccioso, Op. 66	1	
FIEDLER—"The Tambourin Player" (Song)	3	
GRÉTRY—Recitative and Aria "C'est ici," from "Cephale et Procris"	1	

GRIEG—"In the Hall of the Mountain King," from "Peer Gynt" Suite	1
Concerto in A-Minor, Op. 16, for Piano and Orchestra	1
HANDEL—Aria, "Quanto Dolci," from "Flavio"	1
Largo from "Xerxes"	1
HAYDN—Symphony in D-Major (B. & H. No. 2)	1
Aria, "On Mighty Pens," from "The Creation"	1
LISZT—Symphonic Poem, "Les Preludes"	2
Symphonic Poem, "Mazeppa"	3
Concerto No. 2, in A-Major, for Piano and Orchestra	1
MAHLER—Symphony No. 1, in D-Major	2
Five "Children's Death Songs":	
a. "Nun will die Sonne"	1
b. "Nun seh' ich wohl"	1
c. "Wenn dein Mütterlein"	1
d. "Oft denk' ich"	1
e. "In diesen Wetter"	1
(For solo voice and Orchestra)	
MASSENET—Legende, "The Juggler of Notre Dame"	1
MENDELSSOHN—Concerto in E-Minor, Op. 64, for Violin and Orchestra	2
MOZART—Symphony in C-Major, "Jupiter"	1
Aria from "Figaro," "Deh vieni"	1
Aria from "Figaro," "Voi che Sapete"	1
PFITZNER—Overture, "Das Christelflein," Op. 20	1
RACHMANINOFF—Concerto No. 3, in D-Minor, Op. 30, for Piano and Orchestra	1
RAMEAU—"Rigaudon," from "Dardanus"	1

SCHUBERT—Symphony in B - Minor, "Unfinished"	3
"Wanderer," Fantasy in C-Major, Op. 15, for Piano and Orchestra (Liszt)	3
Serenade (Song)	1
SCHUMANN—Symphony No. 4, in D- Minor, Op. 120	4
Concerto in A-Minor, Op. 54, for Piano and Orchestra	1
SMETANA—Overture, "The Bartered Bride"	5
Aria, "The Bartered Bride," for Tenor	1
STRAUSS—Tone Poem, "Don Juan," Op. 20	3
Tone Poem, "Death and Transfigura- tion," Op. 29	2
Symphonic Poem, "Till Eulenspiegel and His Merry Pranks," Op. 24	5
Prelude to Act I, "Guntram"	1
Prelude to Act II, "Guntram" " Hymnus" (Song)	1
TCHAÍKOVSKY—Symphony No. 6, in B-Minor, "Unfinished"	3
Orchestral Fantasy, "Romeo and Juliet"	3
Festival Overture "1812"	1
Concerto No. 1, in B-flat-Minor, Op. 23, for Piano and Orchestra	1
VIEUXTEMPS—Concerto No. 5, in A-Minor, Op. 37, for Violin and Orchestra	1
WAGNER—"The Messengers of Peace," from "Rienzi" (Chorus)	1
Overture, "The Flying Dutchman"	3
Overture, "Tannhaeuser"	4
Aria, "Dich, theure Halle," from " Tannhaeuser"	1
Prelude, "Lohengrin"	2

Prelude and Liebestod from "Tristan und Isolde"	4	
Prelude, "Die Meistersinger"	5	3
"Walther's Prize Song," from "Die Meistersinger"	2	
Sach's Second Monologue, "Wahn! Wahn!" from "Die Meistersinger"	1	
Wotan's Farewell and Magic Fire Scene, from "Die Walküre"	1	
Siegmund's Love Scene, from "Die Walküre"	1	
Siegfried's Death, from "Götterdämmerung"	2	
Prelude, "Parsifal"	1	
A Faust Overture	4	
Siegfried Idyll	4	
Kaiser March	2	
Songs with Orchestra:		
"Schmerzen"	1	
"Im Treibhaus"	1	
WEBER—Concertpiece in F-Minor, Op. 90, for Piano and Orchestra	2	
WEINGARTNER—Songs for solo voice and orchestra:		
"Erdriese"	2	
"Letzter Tanz"	2	
WOLF—Songs:		
"Spring" ("Er ist's")	3	
"Anakreons Grab"	2	
"Der Rattenfänger"	2	

1910—*During the Sixty-Ninth Season*—1911
565th to 619 Concert

GUSTAV MAHLER	-	-	-	CONDUCTOR
BACH—Suite for Orchestra (arranged from Second and Third Suites, by Mahler)				N. Y. On Tour 3 3

BEETHOVEN— <i>S y m p h o n y</i> No. 3 in E-flat-Major, Op. 55, "Eroica"	1
Symphony No. 5, in C-Minor, Op. 67	2
Symphony No. 6, in F-Major, Op. 68, "Pastoral"	3
Symphony No. 7, in A-Major, Op. 92	3
Symphony No. 8, in F-Major, Op. 93	2
Overture, "Coriolanus," Op. 62	2
Overture, "Leonore No. 3"	2
Overture, "Egmont," Op. 84	1
Overture, "King Stephen," Op. 117	2
Concerto No. 5, in E-flat, Op. 73, for Piano and Orchestra ("Emperor")	2
BERLIOZ—Three Movements from Symphony, "Romeo and Juliet":	
a. Capulet's Fête;	2
b. Love Scene;	2
c. Scherzo—Queen Mab	2
Three Excerpts from "The Damnation of Faust":	
c. Scherzo—Queen Mab	2
a. Will-o'-the-Wisps;	1
b. Dance of the Sylphs;	1
c. Rakoczy March	1
BIZET—Suite No. 1, "L'Arlesienne"	4
Suite No. 3, for Orchestra, "Roma"	2
BOSSI—Intermezzo Goldoniani for Strings, Op. 127	2
BRAHMS— <i>Symphony</i> No. 1, in C-Minor, Op. 68	2
BRUCH—Concerto No. 1, in G-Minor, Op. 26, for Violin and Orchestra	1
BUSONI—"Berceuse Élégiaque"	2
CHABRIER— <i>Rhapsody</i> for Orchestra, "España"	4
Ode to Music, for chorus, tenor solo, and orchestra	3
CHADWICK—Overture, "Melpomene"	2
CHERUBINI—Overture, "Anakreon"	2

DEBUSSY— <i>Rondes de Printemps</i>	2
“ <i>Iberia</i> ”	3
DVORAK— <i>Symphony No. 5, in E-Minor,</i>	
Op. 95, “ <i>The New World</i> ”	4
Overture, “ <i>Carneval</i> ,” Op. 92	2
ELGAR— <i>Variations on an Original Theme,</i>	
Op. 36	2
“ <i>Sea Pictures</i> ,” Op. 37 (Songs):	
a. <i>The Sea Slumber Song</i>	2
b. <i>In Heaven (Capri)</i>	2
c. <i>Sabbath Morning at Sea</i>	2
d. <i>Where Corals Lie</i>	2
ENESCO— <i>Suite for Orchestra</i> , Op. 9	3
GLAZOUNOFF— <i>Musical Picture, “Le Printemps,”</i> Op. 34	2
GOLDMARK— <i>Overture, “Sakuntala,”</i>	
Op. 13	1
Overture, “ <i>Spring</i> ,” Op. 36	1
Concerto in A-Minor, Op. 28, for Violin and Orchestra	2
GRIEG— <i>Suite No. 1, “Peer Gynt,”</i> Op. 46	1
<i>Sigurd Jorsalfar</i>	1
<i>Before the Cloister Gate</i> (with solos and chorus)	1
HADLEY, Henry— <i>Rhapsody for Orchestra, “The Culprit Fay”</i>	2
LALO— <i>Overture, “Le Roi d’ Ys”</i>	1
“ <i>Aubade</i> ,” from the Opera “ <i>Le Roi d’ Ys</i> ”	3
LISZT— <i>Symphonic Poem, “Les Preludes”</i>	2
<i>Symphonic Poem, “Tasso”</i>	1
“ <i>Mephisto</i> ” Waltz	1
LOEFFLER, Ch. M.—“ <i>La Villanelle du Diable</i> ,” Op. 9	2
MAC DOWELL— <i>The Saracens and Love-ly Alda</i> , Op. 30	2
Concerto No. 2, in D-Minor, Op. 23, for Piano and Orchestra	1

MAHLER—S y m p h o n y N o . 4, in G-Major (with soprano solo)	3
“Morning in the Fields” (Song)	2
“A Tale of the Rhine” (Song)	2
MARTUCCI—Concerto in B-flat-Minor, Op. 66, for Piano and Orchestra	2
MASSENET—“Le Rêve de des Grieux” from “Manon”	3
Aria, “Zarastra,” from “Le Mage,” for Tenor	3
MENDELSSOHN—Symphony N o . 4, Op. 90, “Italian”	2
Overture, “Fingal’s Cave,” Op. 26	2
Overture, “Melusine”	2
Overture, “A Midsummer Night’s Dream”	2
Concerto in E-Minor, Op. 64, for Vi- olin and Orchestra	1
MOZART—Symphony in G-Minor	2
Ballet Music from “Idomeneo”	3
“Deutsche Tänze”	3
PFITZNER—Overture, “Das Kätschen von Heilbronn”	2
RIMSKY - KORSAKOFF — Symphonic Suite, “Scheherazade,” Op. 35	1
SAINT-SÄENS—Concerto N o . 4, in C-Minor, Op. 44	2
“Printemps qui commence”	1
“Mon coeur s’ouvre à ta voix (From “Samson and Dalila”)	2
SCHARWENKA, Xaver—Concerto N o . 4, in F-Minor, Op. 82, for Piano and Orchestra	1
SCHILLINGS—Introduction to Act III, “Der Pfeiffertag”	2
SCHUBERT—Symphony in B - Minor, “Unfinished”	3
Symphony in C-Major (B. & H. No. 7)	3

SCHUMANN—Symphony No. 2, in C-Major, Op. 61	2
Symphony No. 3, in E-flat, Op. 97 (Rhenish)	3
Overture, "Manfred," Op. 115	2
SIBELIUS—Concerto in D-Minor, Op. 47, for Violin and Orchestra	2
SINIGAGLIA—Overture, "Le baruffe Chiozzotte," Op. 32	2
SMETANA—Symphonic Poem, "Vltava" Bohemian Cradle Song, from "The Bartered Bride"	2
STANFORD—Irish Symphony in F-Minor, Op. 28	2
STRAUSS—Tone Poem, "The Life of a Hero," Op. 40	2
Tone Poem, "Death and Transfiguration," Op. 24	2
Symphonic Poem, "Till Eulenspiegel and His Merry Pranks"	2
"Thus spake Zarathustra"	3
"Pilgrim's Morning Song" (Song)	2
"Verführung," Op. 33, No. 1 (Song)	2
"Freundlich Vision," Op. 48, No. 1 (Song)	2
"Heimliche Aufforderung," Op. 27, No. 3 (Song)	2
SVENDSEN—"Carnival in Paris"	2
TCHAIKOVSKY—Symphony No. 2, in C-Minor, Op. 17	3
Symphony No. 5, in E-Minor, Op. 64	1
Symphony No. 6, in B-Minor, Op. 74, "Pathetique"	2
Symphonic Poem, "Francesca da Rimini," Op. 32	2
Suite No. 1, in D-Minor, Op. 43, for Orchestra	3
WAGNER—Overture, "Rienzi" Recitative and Aria, "Gerechter Gott," and "In seiner Blüthe," from "Rien-	2

Overture, "The Flying Dutchman"	6	2
Overture, "Tannhaeuser"	2	1
Overture and Bacchanale from "Tannhaeuser"	3	
Introduction and Aria, "Dich, theure Halle," from "Tannhaeuser"	3	
Elizabeth's Prayer, from "Tannhaeuser"	1	
Prelude, "Lohengrin"	4	1
Elsa's Dream, from "Lohengrin"	3	
Prelude and Liebestod, from "Tristan und Isolde"	5	4
Prelude, "Die Meistersinger"	3	3
Introduction to Act III, "Die Meistersinger"	3	
Sach's Second Monologue, "Wahn! Wahn!" from "Die Meistersinger"	3	
Ride of the Valkyries, from "Die Walküre"	3	2
Magic Fire Scene from "Die Walküre"	1	
"Waldweben," from "Siegfried"	1	
Siegfried's Rhine Journey from "Götterdämmerung"	1	1
Siegfried's Death from "Götterdämmerung"	2	
Brünnhilde's Immolation and Finale from "Götterdämmerung"	2	
Waltraute's Scene from Götterdämmerung"	2	
Prelude and Glorification from "Parsifal"	1	
Good Friday Spell from "Parsifal"	1	1
A Faust Overture	2	
Siegfried Idyll	2	2
Kaiser March	1	
Songs		
"Schmerzen"	2	
"Im Treibhaus"	2	
"Stehe Still"	2	
"Träume"	3	

WEBER—Overture, "Der Freischutz"	3	
Overture, "Oberon"	2	1
Invitation to the Dance (arranged by Weingartner)	1	2

1911—*During the Seventieth Season*—1912

620th to 696th Concert

JOSEF STRANSKY - - - CONDUCTOR

		N.Y.	On Tour
BACH—Brandenburg Concerto No. 3, in G-Major	2		
Concerto in C-Major, for two Pianos and Orchestra	2		
BARGIEL—"Adagio," Op. 38, for Violoncello and Orchestra	2	1	
BEETHOVEN—Symphony No. 3, in E-flat-major, Op. 55, "Eroica"	3		2
Symphony No. 5, in C-Minor, Op. 67	2		
Symphony No. 8, in F-Major, Op. 93	3		
Symphony in C-Major, "Jena"	1		
Overture, "Leonore No. 3"	2	3	
Concerto in D-Major, Op. 61, for Violin and Orchestra	2	1	
Concerto No. 5, in E-flat, Op. 73, "Emperor" for Piano and Orchestra	1		
BERLIOZ—Symphony No. 3, in G, "Harold in Italy"	2		
Overture, "The Corsair," Op. 21	3		
Rakoczy March	3	1	
BOYLE, George F.—Concerto in D-Minor, for Piano and Orchestra	3	1	
BRAHMS—Symphony No. 1, in C-Minor, Op. 68	2	2	
Variations on Haydn's "Chorale St. Antoni," Op. 56a	2		
Concerto No. 1, in D-Minor, Op. 15, for Piano and Orchestra	2		

BROOME, Edward—“A Hymn of Trust,” for solos, chorus and orchestra	1
BRUCKNER—Symphony No. 5, in B-flat- Major	2
CADMAN—“When Cherries Bloomed “At the Feast of the Dead” (Japanese Songs with Piano)	1
CHARPENTIER—Aria, “Depuis le jour,” from “Louise”	2
CHOPIN—Concerto No. 2, in F-Minor, Op. 21, for Piano and Orchestra	2
DEBUSSY—“Mandoline,” (Song with Piano)	3
DELIUS—Tone Poem, “In a Summer Garden”	2
DONIZETTI—Aria, “Una furtiva lagri- ma,” from “L’Elisir d’Amore” for Tenor	1
DVORAK—Symphony No. 5, in E-Minor, Op. 95, “The New World”	4
Symphony in E-flat, “Posthumous”	2
Rondo, Op. 94, for Violoncello and Orchestra	2
FRANCK, Cesar—Symphony in D-Minor	2
Morceau Symphonique from “The Re- demption”	3
GLAZOUNOW—Concerto in A-Minor, Op. 82, for Violin and Orchestra	3
GLUCK—Overture, “Iphigeneia in Aulis” (Wagner ending)	3
GOLDMARK—Symphony in E-flat-Major, Op. 26, “A Rustic Wedding”	2
GOUNOD—Aria, “Salve dimora,” from “Faust” for tenor	2
GRIEG—Overture, “In Autumn,” Op. 11	2
Two Elegiac Melodies, for String Or- chestra, Op. 34, a. “Heart Wounds”; b. “The Last Spring”	4
HAYDN—Symphony in D-Major (B.&H. No. 2)	2
Symphony in C-Minor (B.&H. No. 9)	3

HERBERT, Victor—Prelude to Act 111, "Natoma"	1	
LAUCELLA—Symphonic Poem, "Con- salve"	1	
LISZT—Symphony after Dante's "Divina Commedia"	2	
Symphonic Poem No. 2, "Tasso"	4	15
Symphonic Poem, "Die Ideale," Op. 12	2	
Hungarian Rhapsody No. 1, in F-Minor	1	
Concerto No. 2, in A-Major, for Piano and Orchestra	2	
MAHLER—Funeral March from Sym- phony No. 5	2	
MENDELSSOHN—Symphony No. 3, in A-Minor, Op. 56, "Scotch"	1	
Overture, "Ruy Blas," Op. 95	2	
Scherzo—"A Midsummer Night's Dream"	1	
Concerto in E-Minor, for Violin and Orchestra	1	12
Oratorio, "Elijah," for solos, chorus, and Orchestra	1	
MOZART—Symphony in C-Major, "Ju- piter"	2	
Overture, "The Magic Flute"	2	
Overture, "Die Entführung aus dem Serail"	3	2
Aria, "Dein bin ich," from "Il re pastore"	1	
Aria, "Il mio Tesoro," from "Don Giovanni"	2	
NOBLE, T. Tertius—Part song for Chorus, "Fierce was the Wild Billow"	1	
POINTER—Part song for Chorus, "Tis sweet to hear the Merry Lark"	1	
PUCCINI—Aria, "Che gelida manina" from "La Bohème" for Tenor	1	
RACHMANINOFF—Song with Piano, "Springtide"	4	1
REGER—Variations and Fugue on a Merry Theme by Hiller, Op. 100	2	

RUBINSTEIN—Concerto No. 5, in E-flat-Major, Op. 94, for Piano and Orchestra	2	3
SAINT-SÄENS—Symphonic Poem, "Phaëton," Op. 39	2	
Introduction and Rondo Capriccioso, Op. 28, for Violin and Orchestra	1	12
Concerto in A-Minor, Op. 33, for Violoncello and Orchestra	1	
SCHUBERT—Symphony in C-Major (B. &H. No. 7)	3	
Overture, "Rosamunde," Op. 26	2	
"Wanderer" Fantasy for Piano and Orchestra (Liszt)	1	
Song with Piano, "The Erl-King"	3	2
SCHUMANN—Symphony No. 1, in B-flat-Major, Op. 38	3	1
Concerto in A-Minor, Op. 54, for Piano and Orchestra	2	1
Song with Piano, "Der Nussbaum"	1	
SMETANA—Symphonic Poem, "Vltava"	4	
Symphonic Poem, "Vysehrad"	4	
STAHLBERG—Two Symphonic Sketches from "Im Hochland"	1	
STANGE—Song with Piano, "Damon"	3	2
STRAUSS—Tone Poem, "Death and Transfiguration," Op. 24	3	
Love Scene from "Feuersnot"	6	9
Serenade for thirteen wind instruments, Op. 7	2	
SVENDSEN—Legende for Orchestra, "Zorahayda," Op. 11		1
TCHAIKOVSKY—Symphony No. 4, in F-Minor, Op. 36	4	8
Symphony No. 6, in B-Minor, Op. 74, "Pathétique"	2	1
Overture, "1812"	3	
Concerto in B-flat-Minor, Op. 23, for Piano and Orchestra	1	
Concerto in D-Major, Op. 35, for Violin and Orchestra	1	2

Song with Piano, "Im wogenden Tanz"	1
VAN DER PALS—Two Symphonic Sketches, Nos. 1 and 2, Op. 14	
a. "Autumn"	1
b. "Spring"	1
WAGNER—Prayer, "Almighty Father," from "Rienzi"	1
Overture, "The Flying Dutchman"	3
Overture, "Tannhäuser"	3
Elizabeth's Aria, from "Tannhäuser"	4
Elsa's Dream from "Lohengrin"	3
Narrative, "In distant land," from "Lohengrin"	1
Prelude and Liebestod from "Tristan und Isolde"	4
Isolde's Narrative, from "Tristan und Isolde"	1
Prelude, "Die Meistersinger"	4
Wotan's Farewell and Magic Fire Scene from "Die Walküre"	1
Siegfried's Death from "Götterdäm- merung"	1
Brünnhilde's Immolation and Finale from "Götterdämmerung"	2
Prelude and Glorification from "Par- sifal"	2
Good Friday Spell from "Parsifal"	2
Siegfried Idyll	3
Kaiser March	3
Songs with Orchestra:	
"Stehe Still"	2
"Träume"	2
"Schmerzen"	2
WAGNER, Siegfried—Overture, "Bru- der Lustig"	1
WEBER—Overture, "Euryanthe"	3
Overture, "Der Freischütz"	4
Scene and Aria from "Oberon" (Ocean, thou Mighty Monster)	2

WEINGARTNER—Symphony No. 3, in E-Major, Op. 49	2
WOLF, Hugo—Songs with Orchestra, “Verborgenheit”	2
“Der Freund”	2
“Er Ist’s” (Spring)	2
WOLF-FERRARI—Songs with Orchestra	
“Un verde praticello”	2
“Io dei salute ve ne mando”	2
“E tanto c’ è pericol”	2
“O si che non sapevo”	2

1912—*During the Seventy-First Season*—1913

697th to 779th Concert

JOSEF STRANSKY — — — — CONDUCTOR

		N.Y.	On Tour
ALCOCK—Unaccompanied Choral Part Song, “Voix Celestes”		1	
AMBROSE—Part Song for Chorus, “Stay home my Heart”		1	
BEETHOVEN—Symphony No. 1, in C-Major, Op. 21	2		
Symphony No. 5, in C-Minor, Op. 67	2	6	
Symphony No. 6, “Pastoral” in F-Major, Op. 68	4	2	
Symphony No. 7, in A-Major, Op. 92	4	6	
Symphony No. 9, in D-Minor, Op. 125, “Choral”	2		
Overture, “Prometheus”	2		
Concerto No. 3, in C-Minor, Op. 37, for Piano and Orchestra	1		
BERLIOZ—Overture, “Benvenuto Cellini,” Op. 23	3	2	
BIZET—Suite No. 1, “L’Arlesienne”	4	1	
BRAHMS—Symphony No. 3, in F-Major, Op. 90	2		

Concerto in D-Major, Op. 77, for Violin and Orchestra	3	6
Concerto No. 2, in B-flat, Op. 83, for Piano and Orchestra	2	
Concerto in A-Minor, Op. 102, for Violoncello and Orchestra	2	
Song with Piano, "Sapphic Ode, Op. 94, No. 4	2	
BROOME—Part Song with Orchestra, "Hoist the Sail"		1
BRUCH—Aria of Penelope from "Odysseus," Op. 41	2	3
Aria, "Ave Maria," from "The Cross of Fire"	1	10
Aria, "Andromache's Lament," from "Achilles"	2	
"Scotch" Fantasy for Violin and Or- chestra	1	
Concerto No. 1, in G-Minor, Op. 26, for Violin and Orchestra	3	
BRUCKNER—Symphony No. 6, in A- Major	2	
CHOPIN—Concerto No. 2, in F-Minor, Op. 21, for Piano and Orchestra	2	
CLAY, Spencer—Song with Piano, "The foggy dew"	1	
COLERIDGE-TAYLOR—R h a p s o d i c Dance, "Bamboula"	2	
Aria "Onaway, Awake Beloved," from "Hiawatha," for Tenor	1	
Part Song with Orchestra, "The Lee Shore"		1
CORELLI, Arcangelo—Concerto (Christ- mas) for Violin solo, Strings and Organ	2	
DEBUSSY—First Rhapsody for Clarinet and Orchestra	2	1
DVORAK—Symphony No. 5, in E-Minor, Op. 95, "The New World"	3	
Overture, "My Home-Land," Op. 62	2	

Overture, "Carinval," Op. 92	4	6
Serenade for Strings, Op. 22	2	
ESPOSITO—Song with Piano, "The Lark in the Clear Air"	1	
FAURE—Song with Orchestra for Tenor, "Clair de Lune," Op. 46, No. 2	2	
FRANCK, Cesar—Symphony in D-Minor	2	
Tone Poem, "The Wild Huntsman"	2	
GARDINER—Choral Ballad, "News from Whydah"	1	
GERMAN—Unaccompanied Part Song, "My bonnie lass"	1	
GERNSHEIM—Tone Poem, "To a Drama," Op. 82	1	
GLUCK—Overture, "Alceste"	4	
GOLDMARK—Symphony, "A Rustic Wedding," Op. 26	2	2
Overture, "Sakuntala," Op. 13	1	
GRAENER—Symphonietta for Strings and and Harp, Op. 27	1	
GRIEG—Suite No. 1, "Peer Gynt"	2	7
Two Elegiac Melodies for Strings, Op. 34		
a. "Heart Wounds"	1	1
b. "The Last Spring"	1	1
Concerto in A-Minor, Op. 16, for Piano and Orchestra	2	
HADLEY—Overture, "In Bohemia"	1	
Cantata, Legend of Granada		1
HAYDN—Symphony in D-Major (B.&H. No. 2)	1	
Symphony in G-Major, "Surprise" (B.&H. No. 6)	2	
KNIGHT, G. H.—Unaccompanied Part Song, "Song of the Bell"		1
KORNGOLD, Erich—Overture to a Play	2	
LALO—Concerto No. 1, Op. 20, for Violin and Orchestra	1	
LINDNER—Concerto in E-Minor, Op. 34, for Violoncello and Orchestra	1	

LISZT—A “Faust” Symphony	2	4
Symphonic Poem, “Tasso”		
Symphonic Poem, No. 3, “Les Preludes”	4	12
Symphonic Poem, No. 11, “The Battle of the Huns”	2	
Concerto No. 2, in A-Major, for Piano and Orchestra	1	3
MANNEY—Part Song, “A Song at Sunrise”		1
MARSHALL—Song with Piano, “I hear you calling me”	1	
MASSENET—Overture, “Phèdre”	1	
Suite, “Alsatian Scenes”	2	4
Aria of Chimene from “Le Cid”	1	
“Le Reve de Manon,” from “Manon” (for Tenor)	2	
MENDELSSOHN—Symphony No. 3, in A-Minor, Op. 56, “Scotch”	2	
Overture, “Melusina,” Op. 32	2	1
Overture, “Ruy Blas,” Op. 95	1	6
From “A Midsummer Night’s Dream”		
Nocturne	1	
Scherzo	1	1
Wedding March	1	
MENDELSSOHN—Concerto No. 1, in G-Minor, Op. 25	2	
Concerto in E-Minor, Op. 64, for Violin and Orchestra	1	
MEYERBEER—Aria, “O, Paradise,” from “L’Africaine”	2	
MOZART—Symphony in G-Minor (Köchel 550)	2	
Symphony in C-Major, “Jupiter”	1	
Overture, “The Marriage of Figaro”	3	2
Overture, “Cosi fan Tutte”	3	
French Horn Concerto, in E-flat-Major	2	
RAFF—Symphony No. 5, “Lenore,” in E-Major, Op. 177	3	

RATHBONE—Cantata, "Vogelweid" (Chorus)		2
REGER—"A Romantic Suite," Op. 125	2	
Concerto in Old Style, Op. 123	1	
RHEINBERGER—"Vision," No. 5, Op. 156, (for Strings by A. W. Kramer)	1	
RITTER—Olaf's "Wedding Dance"	2	
ROSSINI—Overture, "William Tell"	1	
RUBINSTEIN—Ballet Music, "Feramors" Kamenoi Ostrow, No. 22 (Herbert)	1	1
SAINT-SÄENS—Symphony No. 3, in C-Minor, Op. 78	2	
Symphonic Poem, No. 2, "Phaëton," Op. 39	1	
Symphonic Poem, "Danse Macabre," Op. 40	1	
"Spring Song," for Orchestra, from "Samson and Dalila"	2	
Concerto in A-Minor, Op. 33, for Violoncello and Orchestra		2
SCHUBERT—Symphony in C-Major (B. & H. No. 7)	2	2
Symphony in B-Minor, "Unfinished"	2	1
Ballet Music (from "Rosamunde")	2	
Entr'acte (from "Rosamunde")	2	1
Marche Hongroise (Liszt)	4	
Song with Piano, "Restless Love"	2	
Song with Piano, "Death and the Maiden"	2	
Song with Orchestra, (by Mottl,) "Death and the Maiden"	2	3
Song with Orchestra, (by Berlioz,) "The Erl-King"	2	3
SCHULZ, Leo—American Festival Over- ture	1	
SCHUMANN—Symphony No. 3 (Rhen- ish), in E-flat-Major, Op. 97	2	
Overture, "Manfred," Op. 115	2	
SMETANA—"From Bohemia's Woods and Fields"	3	2

STAHLBERG— <i>Symphonic Scherzo</i> , Op. 28	2	
STANFORD— <i>Irish Symphony</i> , Op. 28	1	
STRANSKY— <i>Symphonic Songs with Orchestra</i> , “ <i>Moonrise</i> ”	2	
“ <i>Requiem</i> ”	2	
STRAUSS, Richard— <i>Tone Poem</i> , “ <i>Don Juan</i> ,” Op. 20	3	6
<i>Tone Poem</i> , “ <i>Death and Transfigura- tion</i> ”	2	1
<i>Prelude to “Guntram”</i>	2	
<i>Love Scene</i> , “ <i>Feuersnot</i> ”	1	4
<i>Songs with Orchestra</i> :		
“ <i>Hymn of Love</i> ,” Op. 32, No. 3	1	6
“ <i>To-morrow</i> ,” Op. 7, No. 4	1	6
“ <i>Cäcile</i> ,” Op. 27, No. 2	1	5
STRAUSS, Johann— <i>Waltz</i> , “ <i>Blue Dan- ube</i> ”	1	
TCHAIKOVSKY— <i>Symphony No. 4</i> , in F-Minor, Op. 36	1	
<i>Symphony No. 5</i> , in E-Minor, Op. 64	4	10
<i>Symphony No. 6</i> , in B-Minor, Op. 74, “ <i>Pathetique</i> ”	3	
<i>Fantasy Overture</i> , “ <i>Romeo and Ju- liet</i> ”	2	
<i>Concerto No. 1</i> , in B-flat-Minor, Op. 23, for Piano and Orchestra	2	
<i>Concerto in D-Major</i> , Op. 35, for Violin and Orchestra	2	1
VIVALDI— <i>Concerto in G-Minor</i> , for Violin and Orchestra	1	
WAGNER— <i>Overture</i> , “ <i>Rienzi</i> ”	4	1
<i>Overture</i> , “ <i>The Flying Dutchman</i> ”	4	4
<i>Overture</i> , “ <i>Tannhaeuser</i> ”	1	4
<i>Elizabeth’s Aria</i> , “ <i>Dich, the ure Halle</i> ,” from “ <i>Tannhaeuser</i> ”	1	7
<i>Prelude Act III</i> , “ <i>Tannhaeuser’s Pil- grimage</i> ”	1	
<i>Prelude</i> , “ <i>Lohengrin</i> ”	3	
<i>Prelude to Act III</i> , “ <i>Lohengrin</i> ”	1	

Elsa's Dream, "Lohengrin"	1	6
Prelude and Liebestod from "Tristan und Isolde"	4	1
Prelude, "Die Meistersinger"	3	2
Prize Song, for Violin, by Wilhelmj, from "Die Meistersinger"		1
Prize Song, for Tenor, from "Die Meistersinger"	2	
Ride of the Valkyries, from "Die Walküre"	5	2
"Waldweben," from "Siegfried"	4	1
Siegfried's Death and Funeral March, from "Götterdämmerung"	2	
Siegfried's Rhine Journey, from "Götterdämmerung"	4	
Good Friday Spell, from "Parsifal"	4	1
Siegfried Idyll	1	2
A Faust Overture	4	
Songs with Orchestra:		
"Dreams"	2	3
"Slumber Song"		2
WEBER—Overture, "Euryanthe"		4
Overture, "Der Freischütz"	1	
Overture, "Preciosa"	2	
Song with Piano, "Folk Song"	2	
WEINGARTNER—A Merry Overture, Op. 53	3	3
WOLF—Song with Piano, "The Friend"	2	

1913—*During the Seventy-Second Season—1914*

780th to 850th Concert

JOSEF STRANSKY - - - CONDUCTOR

	N.Y. On Tour	
BACH—Prelude, Choral and Fugue (arranged by Abert)	4	2
Brandenburg Concerto No. 3, in G-Major	1	

BARGIEL—“Adagio,” for Violoncello and Orchestra	1
BEETHOVEN—Symphony No. 3, in E-flat-Major, Op. 55, “Eroica”	3
Symphony No. 5, in C-Minor, Op. 67	3
Symphony No. 6, in F-Major, Op. 68, “Pastoral”	2
Symphony No. 8, in F-Major, Op. 93	3
Overture, “Fidelio”	3
Overture, “Leonore No. 3”	1
Concerto in D-Major, Op. 61, for Violin and Orchestra	2
Romance, in F-Major, for Violin and Orchestra	3
“Adelaide,” with Orchestra	1
Two Songs with Orchestra from “Eg- mont”—“Freudvoll und Leidvoll” and “Die Trommel geröhret”	1
“Minuet,” for Violin, with Piano ac- companiment	1
BERLIOZ—S y m p h o n i e Fantastique, No. 1, in C-Major, Op. 14a	2
Overture, “King Lear,” Op. 4	2
Overture, “Le Carnaval Romain,” Op. 9	2
“The Death of Dido,” from “The Trojans,” with Orchestra	1
BIZET—Suite No. 1, “L’Arlesienne”	2
Aria of Micaela, from “Carmen,” with Orchestra	1
BOCCHERINI—“Minuet”	1
BRAHMS—Symphony No. 2, in D-Major, Op. 73	2
Variations on a Theme of Haydn, Op. 56a	1
Two Hungarian Dances	2
“Von Ewiger Liebe,” Ständchen,” “Der Schmied” (Songs with Piano)	1
	1

BRUCH—Concerto No. 2, in D-Minor, Op. 44, for Violin and Orchestra	2	
Concerto in G-Minor, Op. 26, for Violin and Orchestra	2	7
CHADWICK—Overture, "Euterpe"	1	
<i>Stabat Mater Speciosa</i> (Unaccom- panied)	2	
CHARPENTIER—Suite, "Impressions of Italy"	2	
<i>Aria, "Depuis le jour,"</i> from "Louise"	2	
COOLIDGE—Mother Goose Nursery Rhymes (Traditional), "Little Boy Blue," "Ding Dong Bell," "Little Miss Muffett," "Solomon Grundy" (Songs with Piano)	1	
D'ALBERT—Concerto in C-Major, Op. 20, for Violoncello and Orchestra	2	
DEBUSSY—Prelude to "L'Après Midi d'un Faune"	2	4
DELIBES—From "Sylvia"—Valse lente and Pizzicato	1	
DUKAS—"L'Apprenti Sorcier" Scherzo —After a Ballad of Goethe	4	9
DVORAK—Symphony No. 5, in E-Minor, Op. 95, "The New World"	3	1
Two Slavic Dances, Nos. 1 and 3	1	
"Rondo," for Violoncello and Orches- tra	1	
FLECK—"Abseits" (Song with Orches- tra)	1	
GILBERT—A Comedy Overture on Ne- gro Themes	2	
GLINKA—Fantasia, "Kamarinskaja"	1	
GODARD—Symphony Orientale, Op. 84	2	
GOLDMARK—"Rustic Wedding," Sym- phony, Op. 26	1	
Overture, "Spring"	3	
GRÉTRY-MOTTL—Ballet Suite	3	
GRIEG—Lyric Suite	1	
"Peer Gynt" Suite No. 1, Op. 46	1	

Two Norwegian Dances	1	
Lento Funebre (Orchestrated by A. Walter Kramer)	1	
Concerto in A-Minor, Op. 16, for Piano and Orchestra	2	1
HANDEL—Concerto Grosso, in C-Major, for Orchestra	2	
Largo	1	
HAYDN—Symphony in G-Major (Militaire)	1	
Symphony in G-Major (Surprise)	1	
Second Movement, Symphony in G-Major (Surprise)	1	
HUMISTON—Southern Fantasy	1	
INGRAHAM—A Nonsense Rhyme, "The Owl and the Pussy Cat" (Song with Piano)	1	
KOECHLIN—"Si tu le veux" (Song with Piano)	1	
LA FORGE—"Expectancy" (Song with Piano)	1	
LALO—Overture to "Le Roi d'Ys"	2	
Concerto in D, for Violoncello and Orchestra	1	
LANG—Wind (for Double Chorus, Eight Parts, Unaccompanied)	2	
LISZT—A Symphony to Dante's "Divina Commedia" (for Orchestra and Chorus)	2	
Symphonic Poem, "Tasso—Lamento e Trionfo"	3	
Symphonic Poem, "Les Preludes"	3	
Hungarian Rhapsody No. 1, in F	2	
Rakoczy March	1	
"Drei Zigeuner" (Song with Piano)	1	
LISZT—SEIDL—Spanish Rhapsody	2	
MASSENET—Suite, "Scenes Pittoresques"	1	
Posthumia Aria, from "Roma," with Orchestra	1	

“Gavotte,” from “Manon,” with Orchestra	1
“Ouvre tes yeux bleus” (Song with Piano)	1
MENDELSSOHN—Overture, “Fingal’s Cave”	2
From “A Midsummer Night’s Dream”:	
“Nocturne”	1
“Scherzo”	2
Concerto in E-Minor, Op. 64, for Violin and Orchestra	2
MOLIQUE—Andante — from Concerto, Op. 45, for Violoncello and Orchestra	1
MOSZKOWSKI—Spanish Dance	1
MOUSSORGSKY—“Hopak” (Song with Piano)	1
MOZART—Overture, “Figaro’s Wedding”	2
Concerto, in A-Major, for Clarinet and Orchestra	1
Aria, “Deh vieni non tardar,” from “Nozze di Figaro”	1
Biondina’s Aria from “Entführung aus dem Serail,” (with Orchestra)	1
NICOLAI—Overture, “Merry Wives of Windsor”	1
NOREN—“Kaleidoscope,” Original Theme and Variations for Orchestra	2
OFFENBACH—Entr’acte (Barcarole), from “Tales of Hoffmann”	1
OLD NEGRO FOLK SONGS AND TALES—“Swing Low, Sweet Chariot” (Primitive and Unaccompanied); “I’m Gwine to Alabamy” (Harmonized by H. T. Burleigh); “I’m a Seekin’ fo’ a City, Hallelujah” (Harmonized by H. T. Burleigh); “Sat’d’y Night” (A Play Song), (Primitive); “Uncle Remus”	

Story of the Wonderful Tar Baby" (Joel Chandler Harris)	1
PFITZNER—"Sonst" (Song with Piano)	1
PIERNÉ—Le Mariage de Marion (for Chorus, Unaccompanied)	2
POPPER—"Elfentanz," with Orchestra (for Violoncello)	1
RACHMANINOFF—"Peasant Song," with Orchestra	2
REGER—A Ballet Suite, Op. 130	4
RICKETT—Mother Goose Nursery Rhymes (Traditional), "Georgy, Porgy," "Pussy Cat," "Ba, Ba, Black Sheep," "Baby Bunting," "Mistress Mary" (Songs with Pi- ano)	1
RIMSKY-KORSAKOFF—Capriccio Es- pagnol, Op. 34	3
"Chanson Indoue," (with Orchestra)	2
"Shepherd Lehl," (with Orchestra)	2
"To Gather Berries," from the Opera "Snegourotchka" (Song with Pi- ano)	1
Air from the Opera "The Czar's Bride" (Song with Piano)	1
ROPARTZ—Symphonic E t u d e , "The Hunt of Prince Arthur"	2
ROSSINI—Overture, "William Tell"	1
RUBINSTEIN—"Der Pandero" (Song with Piano)	1
SAINT-SÄENS—S y m p h o n i c Poem, "Danse Macabre," Op. 40	1
Concerto No. 4, in C-Minor, Op. 44, for Piano and Orchestra	1
Introduction and Rondo Capriccioso, Op. 28, for Violin and Orchestra	1
Aria, "Samson, recherchant ma pres- ence," from "Samson and Delilah," with Orchestra	2
Spring Song, from "Samson and De- lilah," with Orchestra	1

Caprice sur des airs Danois et Russes, for Flute, Oboe, Clarinet and Pi- ano, Op. 79	1
SARASATE—"Zigeunerweisen," for Vi- olin, (with Piano Accompaniment)	1
SCHARWENKA—Polish National Dance	1
SCHUBERT—Symphony in C-Major, No. 7	1
Symphony in B-Minor, "Unfinished"	3
Entr'acte and Ballet Music from "Rosamunde"	1
"Du bist die Ruh," (with Orchestra) arranged by Arnold Schönberg)	2
Ellen's Songs (Nos. 1, 2 and 3), from Sir Walter Scott's "Lady of the Lake," orchestrated by Henry J. Wood.	
"Soldier Rest, Thy Warfare O'er"	1
"Huntsman Rest, Thy Chase Is Done"	1
"Ave Maria"	1
SCHUBERT, Wilhelmj—"Ave Maria," for Violin, with Piano Accompani- ment	1
SCHUMANN—Symphony No. 3, in E-flat- Major, Op. 97 (Rhenish)	1
Overture, Scherzo and Finale, Op. 52	2
Concerto in A-Minor, Op. 54, for Piano and Orchestra	1
Concerto in A-Minor, Op. 129, for Violoncello and Orchestra	1
SECCHI—"Lungi dal caro bene" (Song with Piano)	1
SMETANA—Symphonic Poem, "Vltava"	1
STRAUSS, J.—Waltz, "Blue Danube"	1
Waltz, "Wiener Blut"	1
Overture, "Die Fledermaus"	1
Valse, "G'schichten aus dem Wiener- wald"	1
STRAUSS, R.—Tone Poem, "Death and Transfiguration," Op. 24	2
Tone Poem, "Don Juan," Op. 20	5
	1

Tone Poem, "Ein Heldenleben," Op. 40	2
Festival Prelude, Op. 61, for Orchestra and Organ	2
Love Scene from "Feuersnot"	1
Songs with Piano:	
"Morning"	1
"Secret Appeal"	2
SUPPÉ—Overture, "The Beautiful Galathea"	1
THOMAS, A.—Overture, "Mignon"	1
TCHAIKOVSKY—Symphony No. 4, in F-Minor, Op. 36	4
Symphony after Byron's "Manfred," Op. 58	2
Symphony No. 5, Op. 64, in E-Minor	1
Second Movement, Symphony No. 5, in E-Minor, Op. 64	1
Symphony No. 6, in B-Minor, Op. 74, "Pathétique"	2
Theme and Variations, from Suite No. 3, Op. 55	1
Marche Slav, Op. 31	5
Overture, "1812"	1
The Nutcracker Suite	1
Concerto No. 1, in B-flat-Minor, Op. 23, for Piano and Orchestra	2
Concerto in D-Major, Op. 35, for Violin and Orchestra	2
VERDI—Aria, "O don fatale," from "Don Carlos," with Orchestra	1
WAGNER—Overture, "Rienzi"	5
Prayer, from "Rienzi"	2
Aria, "Gerechter Gott," from "Rienzi"	2
Overture, "The Flying Dutchman"	4
Monologue, from "The Flying Dutchman"	1
Overture, "Tannhäuser"	4
" Tannhäuser's Pilgrimage," from "Tannhäuser"	2
Prelude, "Lohengrin"	1
Prelude to Act III, "Lohengrin"	5

Narrative from "Lohengrin"	1	
Bridal Chorus, from "Lohengrin" (with Chorus)	1	
Prelude and Liebestod, from "Tristan und Isolde"	5	4
Prelude, "Die Meistersinger"	4	
"Am Stillem Herd" from "Die Meistersinger"	1	
Prize Song, from "Die Meistersinger"	1	
"Prize Song," from "Die Meistersinger" for Violin and Orchestra, Wilhelmj arrangement	1	3
Chorus, "Awake," from "Die Meistersinger"	1	
"Ride of the Valkyries," from "Die Walküre"	6	5
Wotan's Farewell and Magic Fire Scene, from "Die Meistersinger"	1	
"Waldweben" from "Siegfried"	2	1
Siegfried Idyll	5	1
"Schmiedelieder," from "Siegfried"	2	
"Siegfried's Rhine Journey," from "Götterdämmerung"	4	1
"Siegfried's Death" from "Götterdämmerung"	1	
Prelude, "Parsifal"	2	
Good Friday Spell from "Parsifal"	4	
Prelude and Glorification from "Parsifal"	1	
A Faust Overture	2	
"Träume," (with Orchestra)		
"Träume," (for Violin and Orchestra)	1	3
Kaiser March	2	
WEBER—Overture, "Der Freischütz"	1	
Overture, "Oberon"	3	
WOLF—"Verborgenheit," "In dem Schatten meiner Locken," "Treter ein, hoher Krieger," "Er ist's (Songs with Piano)"	2	
WOLF-FERRARI—"Rispetto" (Song with Piano)	1	

1914—During the Seventy-Third Season—1915

851st to 931st Concert

JOSEF STRANSKY - - - - - CONDUCTOR

		N. Y. On Tour
BACH	Prelude, Choral and Fugue (arranged by Abert)	2
	Suite in D-Major	3
	Shepherd Music, from the "Christmas Oratorio"	1
BEETHOVEN	S y m p h o n y No. 3, in E-flat-Major, Op. 55, "Eroica"	2
	Symphony No. 5, in C-Minor, Op. 67	4
	Symphony No. 7, in A-Major, Op. 92	3
	Overture, "Coriolanus," Op. 62	1
	Overture, "The Dedication of the House"	1
	Overture, "Leonore No. 3," Op. 72	2
	Concerto in D-Major, Op. 61, for Violin and Orchestra	3
	Triple Concerto, Op. 56, for Violin, Violoncello, Piano and Orchestra	1
	Aria, "Abscheulicher, wo eilst du hin," from "Fidelio"	1
	Songs with Orchestra:	
	"Freudvoll und Leidvoll"	1
	"Die Trommel geröhret"	1
	"Wonne der Wehmut"	1
	"Die Himmel rühmen des Ewigen Ehre"	2
	"Adelaide"	2
BELLINI	A r i a , "Casta Diva," from "Norma"	2
BERLIOZ	Overture, "Benvenuto Cellini"	2
	Overture, "Carneval Romain," Op. 9	3
	Excerpts from "The Damnation of Faust"	
	Dance of the Sylphs	4

Will-o'-the-Wisps	4	4
Hungarian March	4	5
BIZET—Suite No. 1, "L'Arlesienne"	3	1
BOCCHERINI—Menuetto	1	
BRAHMS—Symphony No. 4, in E-Minor, Op. 98	3	1
Tragic Overture, Op. 81	2	
Two Hungarian Dances	2	1
Songs with Orchestra:		
"Wir Wandelten, wir zwei"	2	
"Auf dem Kirchhofe"	2	
Songs with Piano:		
"Vor dem Fenster"	2	3
"Nachtigall"	2	
"Ständchen"	2	
"Der Schmied"	2	
"Wiegenlied"	2	
"Feldeinsamkeit"	2	1
"Schwalbe, sag mir an"	2	1
"Botschaft"	2	1
BREWER—A. Herbert—Song with Pi- ano, "The Fairy Pipers"	1	
BRUCH—Concerto in G-Minor, Op. 26, for Violin and Orchestra	1	1
Scotch Fantasy, for Violin and Or- chestra	1	
"Kol Nidrei," for Violoncello and Or- chestra	2	
"Ave Maria," from "The Cross of Fire"	1	
BRUHNS—Songs with Piano:		
"Fairy Toys," from "Ib and Little Christina" (Hans Christian An- derson)	1	
"Castle Caramel"	1	
BUNGERT—Song with Piano, "Die Lore- ley"	1	
BURCK—"Meditation," for strings	1	
CARPENTER—Songs with Piano:		
When I Bring Colored Toys"	1	
"Practising"	1	

CHABRIER—Rhapsody for Orchestra, “España”	2	
CHARPENTIER—Aria, “Depuis le jour,” from “Louise”	2	
CHOPIN—Polonaise, Op. 40, No. 1	1	
Concerto No. 1, in E-Minor, for Piano and Orchestra	2	3
COOLIDGE, Elizabeth—Songs with Piano:		
“Little Boy Blue”	1	
“Ding, Dong Bell”	1	
“Little Miss Muffett”	1	
“Solomon Grundy”	1	
DELIBES—Ballet Suite, “Sylvia”	2	
DEBUSSY—Prelude, “The Afternoon of a Faun”	2	1
Song with Piano, “The Little Shep- herd”	1	
DUKAS—“The Sorcerer’s Apprentice”		
Scherzo—After a Ballad of Goethe	4	4
DVORAK—Symphony No. 4, in G-Major, Op. 88	2	
Symphony No. 5, in E-Minor, Op. 95, “The New World”	4	14
Overture, “Carneval”	1	
Overture, “Nature”	3	
Slavic Dance	1	
FALCK—Songs with Piano:		
“The World is so Full of a Number of Things” (Robert Louis Steven- son)	2	
“Marching Song” (Robert Louis Stev- enson)	2	
“Robert E. Lee”	1	
FOOTE—Four Character Pieces, Op. 48 (After the Rubaiyat of Omar Khayyam)	1	1
FRANCK—Symphonic Variations, for Piano and Orchestra	1	

GERMAN—Song with Piano, “The Camel’s Hump,” from the “Just So” Stories of Rudyard Kipling	2
GEVAERT—Song with Piano: “Entre le boeuf et l’ane gris” (arranged by Carl Engel)	1
GLUCK—Overture, “Iphigeneia in Aulis” (Wagner ending)	1
GOLDMARK—Symphony, “A Rustic Wedding,” Op. 26	1
GOTTSCHALK, Louis—Songs with Piano: “Pocahontas,” “Benjamin Franklin,” “George Washington,” “Thomas Jefferson,” “Lafayette,” “Abraham Lincoln”	1
GRETRY—Aria, “Naissantes fleurs,” from “Cépale et Procris”	2
GRIEG—“Peer Gynt,” Suite No. 1	1
“Peer Gynt,” Suite No. 2	2
Solvejgs’s Song, from “Peer Gynt,” Suite No. 2	1
Two Elegiac Melodies for String Orchestra, Op. 34:	
“Heart Wounds”	1
“The Last Spring”	1
Concerto in A-Minor, Op. 16, for Piano and Orchestra	1
Song with Piano: “Ein Traum”	1
HADLEY—Tone Poem, “Lucifer”	2
HAENDEL—Concerto, for Oboe, Organ and Strings	1
HAYDN—Symphony in G-Major, “Surprise”	1
Symphony in C-Minor, Op. 9 (B. & H.)	2
“Farewell” Symphony	1
HERBERT—Love Scene, from Suite for String Orchestra	1
American Dance, “Al Fresco”	1
HERMANN, Hans—Song with Piano, “Freund Husch”	1

HINTON—“Endymion,” Suite No. 1	1
HUMPERDINCK—Prelude and Dream Music, from “Haensel and Gretel”	2
Song with Orchestra, “Es schaukeln die Winde”	1
INGRAHAM, George—Song with Piano, “The Owl and the Pussy Cat”	1
JENSEN—Songs with Piano; “Waldgespräch,” “Am Ufer des Flusses”	1
KAHN—Song with Piano, “Praeludium”	1
KORNGOLD—Sinfonietta, Op. 5	2
LAUCELLA—Prelude and Temple Dance	1
LIEURANCE—Song with Piano, “Lullaby” (Indian Song)	1
LISZT—Symphony to Dante’s “Divina Commedia” (for Chorus, Soprano Solo and Orchestra)	2
Symphonic Poem, “Les Preludes”	1
Symphonic Poem, “Tasso”	3
Hungarian Rhapsody No. 1, in F	4
Hungarian Rhapsody No. 2 (Orchestrated by Müller-Berghaus)	2
Hungarian Fantasy, for Piano and Orchestra	1
Concerto in E-flat-Major, for Piano and Orchestra	2
MAC DOWELL—Suite No. 2, “Indian,” Op. 48	1
MAYSEDER-HELLMESBERGER—Ball Scene	1
MÉHUL—Overture, “La Chasse du jeune Henri”	2
MENDELSSOHN—Overture, “Fingal’s Cave”	1
From “A Midsummer Night’s Dream”	
Nocturne	1
Scherzo	2
Wedding March	1
Concerto in E-Minor, Op. 64, for Violin and Orchestra	1

Songs with Piano; "Auf Flügeln des Gesanges," "Gruss," "Der Mond"	1	1
MOLIQUE—Andante, for Violoncello and Orchestra	2	
MONTEVERDI—Aria, "Il Lamento d'Ari- anna," for Soprano and Orchestra	3	
MOSZKOWSKI—Spanish Dance, "Ma- lagüeña"	2	
MOZART—Symphony in C-Major, "Ju- piter"	1	
Aria of Donna Anna, "Non mi deo," from "Don Giovanni," for Soprano and Orchestra	2	
Aria, "Voi che Sapete," from "The Marriage of Figaro"	1	
Aria, "D o v e S o n o , " from "The Marriage of Figaro"	1	
Song with Piano, "Cradle Song"	1	
NEIDLINGER, W. H.—Song with Piano, "The Funny Little Gnome"	1	
NORWEGIAN FOLK SONGS—Swed- ish Folk Song, "Necken's Polska," Ole Bull, "Saeterjenten's Söndag," Swedish Folk Song, "Varvindar friska," Ch. Sinding, "Det skreg en Fugl," H. Kjerulff, "A Raevne la"	1	
PEEL—Song with Piano, "The Cow"	2	
POPPER—"Elfentanz," for Violoncello and Orchestra	4	
RACHMANINOFF—"Peasant Song," with Orchestra	3	
REGER—A Ballet Suite, Op. 130	2	
Song with Orchestra, "Waldeinsam- keit"	1	
Song with Orchestra, "Maria Wiegen- lied"	1	
RICKETT, Edmond—Songs with Piano, "Pussy Cat," "Ba, Ba, Black Sheep," "Baby Bunting," "Mistress Mary"	1	

RIMSKY-KORSAKOFF—Capriccio Espagnol	2	6
Symphonic Suite, "Scheherazade," Op. 35	4	
Chanson Indoue (Song with Orchestra)	3	
Shepherd Lehl (Song with Orchestra)	3	
ROGERS—Songs with Piano, "Wind Song," "The Star"	1	
ROPARTZ—Symphony No. 4, in C-Major	1	
ROSSINI—Overture, "William Tell"	1	
Prayer, from "William Tell"	2	
Aria, "La Danza," from "Les Soirées Musicales"	2	
RUBINSTEIN—Ballet Music, from "Feramors"	1	
Concerto No. 4, in D-Minor, Op. 70, for Piano and Orchestra	1	
SAINT-SAËNS—Symphonic Poem, "Danse Macabre"	1	
Aria, "Samson et Dalila"	1	
SCHUBERT—Symphony in B-Minor, "Unfinished"	3	2
Symphony in C-Major	1	
Ellen's Songs (Nos. 1, 2 and 3), from Sir Walter Scott's "Lady of the Lake," orchestrated by Henry J. Wood:		
a. "Soldier, Rest, Thy Warfare O'er"	1	3
b. "Huntsman, Rest, Thy Chase Is Done"	1	3
c. "Ave Maria"	1	3
"Ständchen"	1	1
"Ave Maria"	1	
SCHUMANN—Symphony No. 1, in B-flat-Major, Op. 38	2	
Concerto in A-Minor, Op. 54, for Piano and Orchestra	3	1
SINDING—Song with Piano, "Ein Maienstag"	1	

SMETANA—Overture, "The Bartered Bride"	3	1
Symphonic Poem, "Vltava"	3	
SPOHOR—Concerto No. 9, in D-Minor, for Violin and Orchestra	3	
STOJOWSKI—Suite, Op. 9, for Orchestra	1	
STRAUSS, J.—Viennese Waltz, "Southern Roses"	2	
Overture, "Die Fledermaus"	1	
STRAUSS, Richard—Tone Poem, "Death and Transfiguration, Op. 24	1	4
Tone Poem, "Don Juan," Op. 20	3	2
Symphonic Poem, "Till Eulenspiegel and His Merry Pranks"	4	
"Love Scene," from "Feuersnot"	1	1
Songs with Orchestra:		
"Morning"	2	1
"Ständchen"	1	
"Cäcilie"	1	1
Songs with Piano:		
"Meinem Kinde"	1	
"Einkehr"	1	
STRAWINSKY—"Feuerwerk"	2	1
SULLIVAN—The Little Gray Lamb (Recitation with Orchestra)	1	
SUPPÉ—Overture, "Light Cavalry"	1	
SZENDREI—Song with Piano, "Weihnachts Legende"	1	
TCHAIKOVSKY—Symphony No. 4, in F.-Minor, Op. 36	1	1
Symphony No. 5, in E-Minor, Op. 64	3	
Symphony No. 6, in B-Minor, Op. 74, "Pathétique"	4	5
Overture, "Romeo and Juliet" (Fantasy after Shakespeare)	3	
Capriccio Italienne, Op. 45	5	1
Suite, "The Nutcracker," Op. 71a	3	
Theme and Variations from Suite No. 3, Op. 55	1	
Andante Cantabile, from String Quartet, Op. 11	2	

TCHAIKOVSKY—Concerto in D-Major, Op. 35, for Violin and Orchestra	1
Variations on a Rococo Theme, for Violoncello and Orchestra	2
Song with Piano, "Child Jesus Once a Garden Made" (from an old Russian legend by Pletschjew)	2
THOMAS, A.—Overture, "Mignon"	1
VERDI—Aria, from "La Forza del De- stino"	2
WAGNER—Overture, "Rienzi"	2
Overture, "The Flying Dutchman"	4
Aria, "Die Frist ist um," from "The Flying Dutchman"	2
Prelude, Act I, "Lohengrin"	3
Prelude, Act III, "Lohengrin"	3
Overture, "Tannhaeuser"	5
Bacchanale, from "Tannhæuser"	2
Aria, "Dich, theure Halle," from Tann- haeuser"	1
Prelude and Liebestod, from "Tristan und Isolde"	5
Prelude and Liebestod (with Soprano and Orchestra)	2
Prelude, "Die Meistersinger"	5
Entrance of the Gods into Walhalla, from "Das Rheingold"	3
Ride of the Valkyries, from "Die Walküre"	4
"Waldweben," from "Siegfried"	3
Siegfried's Rhine Journey, from Göt- terdämmerung"	4
Prelude and Glorification from "Parsi- fal"	1
Good Friday Spell, from "Parsifal"	4
A Faust Overture	2
Siegfried Idyll	3
Dreams	3
Songs with Orchestra: "Träume"	1

"Im Treibhaus"	1	
"Schmerzen"	1	
WEBER—Overture, "Der Freischütz"	3	2
Overture, "Oberon"	4	2
Aria, "Ocean, du Ungeheuer," from "Oberon"		2
Aria of Agatha, "Wie nahte mir der Schlummer," from "Der Frei- schütz"	1	
WELLS—John B.—Song with Piano, "The Elf Man"	1	
WOLFF—Song with Piano, "Fairy Tales"	1	

1915—*During the Seventy-Fourth Season*—1916
932nd to 1018th Concert

JOSEF STRANSKY — — — CONDUCTOR

	N. Y.	On Tour
BACH—Suite in D-Major	1	4
Passacaglia, for Orchestra (Esser)	1	
Prelude, Choral and Fugue (arranged by Abert)	1	1
"Magnificat" (for Soprano, Contralto, Tenor and Bass solos; Chorus and Orchestra)	3	
Concerto in D-Minor, for Piano and Orchestra	1	
BEETHOVEN—S y m p h o n y No. 3, in E-flat-Major, Op. 55, "Eroica"	3	2
Symphony No. 5, in C-Minor, Op. 67	5	2
Symphony No. 8, in F-Major, Op. 93	2	1
Symphony No. 9, in D-Minor, Op. 125 (for Soprano, Contralto, Tenor and Bass solos; Chorus and Orchestra)	3	
Overture, "Coriolanus," Op. 62	4	
Overture, "Egmont"	3	2
Overture, "Leonore No. 3," Op. 72	2	2

Concerto No. 5, in E-flat, Op. 72, "Emperor," for Piano and Orchestra	2
Songs with Orchestra:	
"Freudvoll und Leidvoll"	1
"Die Trommel geröhret"	2
BERLIOZ—Overture, "Benvenuto Cellini," Op. 23	3
Scherzo, "Queen Mab"	3
BINGHAM—Orchestral Fantasy	1
BIZET—"Scenes Bohémienes" Suite No. 1, "L'Arlesienne"	1
Aria of "Micaela," from "Carmen"	2
BOCCHERINI—Menuet	1
BRAHMS—Symphony No. 2, in D-Major, Op. 73	3
Tragic Overture, Op. 81	2
Concerto in D-Major, Op. 77, for Violin and Orchestra	2
Songs with Piano:	
"Immer leiser wird mein Schlum- mer," "Botschaft," "Wenn du nur zuweilen lächelst," "Der Schmied," "Sandmännchen"	2
"Auf dem See," "O liebliche Wan- gen"	1
BRUCH—Concerto No. 1, in G-Minor, Op. 26, for Violin and Orchestra	1
CARPENTER—Song with Piano, "When I Bring Colored Toys"	2
CHARPENTIER—Suite, "Impressions of Italy"	1
Aria, "Depuis le jour," from "Louise"	1
CHOPIN—Octave Study in B-Minor, Op. 25, No. 10 (for Solo Piano)	1
CORNELIUS—Song with Piano, "Ein Ton"	1
DARGOMISKY—"Cosatchoque," Fan- tasia on a Cossack Dance	1
DEBUSSY—Prelude, "L'Aprés-midi d'un Faune"	2

DE LANGE—Song with Piano, “Dutch Serenade”	3
DELIUS—Concerto in C-Minor, for Piano and Orchestra	1
DUKAS—“The Sorcerer’s Apprentice”	3
Scherzo—After a Ballad of Goethe”	3
DVORAK—Symphony No. 4, in G-Major, Op. 88	2
Symphony No. 5, in E-Minor, Op. 95, “The New World”	2
Scherzo Capriccioso	3
Concerto in B-Minor, Op. 104, for Violoncello and Orchestra	1
FIBICH—“At Evening,” Idyll for Orchestra, Op. 39	2
FRANCK, Cesar—Symphony in D-Minor	1
Symphonic Variations, for Piano and Orchestra	2
GOLDMARK—Symphony, “A Rustic Wedding,” Op. 26	1
Overture, “Sakuntala,” Op. 13	1
Overture, “Spring,” Op. 36	4
Concerto in A-Minor, Op. 28, for Violin and Orchestra	2
GOUNOD—Funeral March of a Marionette	1
GRAINGER—Shepherd’s Hey” (English Morris Dance Tune), Irish Tune from “County Derry” (for Solo Piano)	1
GRIEG—Elegiac Melodies for String Orchestra, Op. 34, “Heart Wounds,” “The Last Spring”	1
Concerto in A-Minor, Op. 16, for Piano and Orchestra	1
HAYDN—First Movement of Symphony No. 2, in D-Major	1
Concerto in D-Major, for Violoncello and Orchestra	3
HORSMAN—“Bird of the Wilderness” (Song with Piano)	1

KRAMER—Two Sketches for Orchestra, Op. 37a:		
I. Chant Nègre	1	
II. Valse Triste	1	
LALO—Symphonie Espagnole, Op. 21, for Violin and Orchestra	2	
LEHMAN—Song with Piano, "Charmers' Song"	1	
LISZT—Symphonic Poem, "Les Preludes"	3	5
Symphonic Poem, "Tasso"	2	3
Symphonic Poem, "The Battle of the Huns"	4	
Symphonic Poem, "Orpheus"	2	
Hungarian Storm March	2	1
Hungarian Rhapsody No. 2	2	4
Concerto No. 2, in A-Major, for Piano and Orchestra	2	
Concerto in E-flat, for Piano and Or- chestra	2	
Hungarian Fantasy, for Piano and Orchestra	1	1
Songs with Orchestra:		
"Es muss ein Wunderbares sein"	1	1
"Angiolin dal biondo crin"	1	1
"Der Fischerknabe"	3	
"Die Lorelei"	3	1
MAC DOWELL—Symphonic Poem, "Launcelot and Elaine," Op. 25	2	
MAHLER—Symphony No. 4, in G-Major (for Orchestra and Soprano solo)	2	
MARYON—Poem, "Sphinx," for Bari- tone and Orchestra	1	
MASSENET—Aria, "Vision Fugitive," from "Herodiade," for Baritone and Orchestra	1	
MENDELSSOHN—Overture, "Fingal's Cave," Op. 26	3	3
Overture, "Ruy Blas," Op. 95	2	
Spring Song	1	

From "A Midsummer Night's Dream"		
Nocturne	1	1
Scherzo		1
MOSZKOWSKI—Serenade	1	
MOZART—Symphony in G-Minor (Köchel 550)	2	
Aria, "Il re Pastore"	1	
Aria, "Zeffiretti lusinghieri," from "Idomeneus"		1
Aria, "Il mio tesoro intanto," from "Don Giovanni"		1
NICOLAI—Overture, "Merry Wives of Windsor"	1	
OLD ENGLISH—Song with Piano, "I've Been Roaming"		1
OLD WELSH—Song with Piano, "All Through the Night"		1
PADEREWSKI—Polish Fantasia, Op. 19, for Piano and Orchestra	2	3
PUCCINI—Aria, "Un Bel Di," from "Mme. Butterfly"		1
REGER—Variations and Fugue for Or- chestra on a Theme by Mozart, Op. 132	4	5
Valse from "Ballet Suite"	1	
RIMSKY - KORSAKOFF — Symphonic Suite, "Scheherazade," Op. 35	1	7
Capriccio Espagnol	2	7
ROGERS—Songs with Piano, "The Star" "Wind Song"		3
RUBINSTEIN—"Bal Costumé"	1	
SAINT-SÄENS—Symphonic Poem, "Danse Macabre," Op. 40	1	
Symphonic Poem, "Le Rouet d'Om- phale," Op. 31		1
Symphonic Poem, "Phaéton," Op. 39		1
March Militaire from Suite, "Algérienne"		1
Ballet Music, from "Henry VIII"		1
Concerto No. 4, in C-Minor, Op. 44, for Piano and Orchestra		1

Concerto in A-Minor, Op. 33, for Violoncello and Orchestra	2	2
Aria, "Mon coeur s'ouvre à ta voix," from "Samson and Dalila"	3	
SCHÖNBERG—S y m p h o n i c Poem, "Pelleas and Melisande"	2	
SCHUBERT—Symphony in B - Minor, "Unfinished"	2	
Entr'acte, "Rosamunde"	1	
"Ave Maria" (for Mezzo Soprano and Orchestra)	3	
"Ständchen" (Song with Orchestra)	1	
SCHUMANN—S y m p h o n y No. 2, in C-Major, Op. 61	1	
"Träumerei"	1	
Concerto in A-Minor, Op. 54, for Piano and Orchestra	2	2
Songs with Piano, "Rosebuds," "The Sandman" and " 'Tis He"	1	
Romanze in F-Sharp for Solo Piano	1	
SEVERN—Concerto in D-Minor, for Violin and Orchestra	1	
SHARP—Song with Piano, "Japanese Death Song"	3	
SIBELIUS—Tone Poem, "Die Okeaniden," Op. 73	2	
SMETANA—S y m p h o n i c Cycle, "Má Vlast"	2	
Symphonic Poem, "Vltava"	2	
SOMERVELL—Song with Piano, "Shepherd's Lullaby"	1	
SPOHR—Overture, "Jessonda," Op. 63	1	
STAHLBERG—S u i t e for Orchestra, Op. 33	1	
STANFORD-GRAINGER—"The Leprechaun's Dance" No. 3 of Four Irish Dances (for Solo Piano)	1	
March Jig "Maguire's Kick" (for Solo Piano)	1	

STRANSKY—Symphonic Songs with Orchestra, "Moonrise"	2	2
"Requiem"	2	2
STRAUSS, J.—Overture, "Die Fledermaus"	1	
Valse, "Wiener Blut"	1	
STRAUSS—Tone Poem, "Don Juan," Op. 20	3	
Tone Poem, "Life of a Hero," Op. 40	3	
Tone Poem, "Death and Transfiguration," Op. 24	3	
Symphonic Poem, "Till Eulenspiegel and His Merry Pranks"	2	
Prelude to the Opera "Guntram"	2	
Finale to the Opera "Salomé" (with Soprano Solo)	2	
Love Scene, from "Feuersnot"	1	1
Songs with Orchestra :		
"Gesang der Apollo Priesterin"	1	
"Verführung"	1	
"Morgen"		1
Songs with Piano : "Befreit," "Morgen," "Heimliche Aufforderung"	1	
SUPPÉ—Overture, "Poet and Peasant"	1	
TCHAIKOVSKY—Symphony No. 4, in F-Minor, Op. 36	3	6
Symphony No. 5, in E-Minor, Op. 64	2	1
Symphony No. 6, in B-Minor, Op. 74, "Pathetique"	4	3
Fantasy-Overture, "Romeo and Juliet"	2	3
"Nutcracker" Suite		1
Concerto in D-Major, Op. 35, for Violin and Orchestra	1	
TCHAIKOVSKY - GRAINGER — Paraphrase on the "Flower Waltz," from the "Nutcracker" Suite	1	
VERDI—Aria, "Celeste Aida"		1
VOLKMANN—Concerto in A-Minor, Op. 33, for Violincello and Orchestra	1	

WAGNER—Overture, "Rienzi"	1	
Overture, "The Flying Dutchman"	3	
Prelude, "Lohengrin"	3	1
Prelude Act III, "Lohengrin"	4	1
Overture, "Tannhaeuser"	5	6
Bacchanale, "Tannhaeuser"	4	
Prelude Act III, "Tannhaeuser"	1	
Prelude and Liebestod from "Tristan und Isolde"	5	6
Prelude, "Die Meistersinger"	6	6
"Entrance of the Gods into Valhalla," from "Das Rheingold"	4	
Ride of the Valkyries, from "Die Walküre"	2	
"Waldweben," from "Siegfried"	4	
Siegfried's Rhine Journey, from "Göt- terdämmerung"		2
Finale, "Immolation Scene," from "Götterdämmerung"	1	
Good Friday Spell, from "Parsifal"	2	1
Prelude and Glorification, from "Parsifal"	1	
Siegfried Idyll	3	1
Dreams	1	2
Overture, "The Fairies"	2	
Songs with Orchestra:		
"Im Treibhaus"	1	
"Träume"	2	
"Schmerzen"	1	
"Elsa's Dream," from "Lohengrin"		1
WEBER—Overture, "Euryanthe"	1	
Overture, "Der Freischütz"	1	1
Overture, "Oberon"	1	
"Invitation to the Dance" (Orches- trated by Weingartner)	2	
Aria with Orchestra, "Wie nahte mir der Schlummer," from "Der Frei- schütz"		1

WOLF—Songs with Piano:		
“Das verlassene Maegdlein”	1	
“Der Tambour”	1	
“Er ist’s”	1	

The 1019th to the 1077th Concert were included in the Tour of The Philharmonic Orchestra, made during the Spring of 1916.

1916—*During the Seventy-Fifth Season*—1917

1078th to 1167th Concert

JOSEF STRANSKY — — — CONDUCTOR

	N. Y.	On Tour
BACH—Suite in D-Major	2	
Prelude, Choral and Fugue (Arranged by Abert)	3	4
Four Chorales: For the Christmas Festival; for the Fest of the Annunciation; for the Sixteenth Sunday After Trinity, “World, Farewell!”; for the Twenty-seventh Sunday After Trinity, “Glory Now to Thee be Given”	1	
From the Mass in B-Minor; Gloria in excelis Deo; Et incarnatus; Crucifixus; Et resurrexit (for Chorus and Orchestra)	1	
BEETHOVEN—Symphony No. 3, in E-flat-Major, Op. 55, “Eroica”	3	
Symphony No. 4, in B-flat-Major, Op. 60	3	
Symphony No. 5, in C-Minor, Op. 67	3	7
Symphony No. 6, in F-Major, Op. 68, “Pastoral”	1	
Symphony No. 7, in A-Major, Op. 92	2	2
Overture, “Coriolanus”	2	
Overture, “Leonore No. 3”	3	

Concerto in D-Major, Op. 61, for Violin and Orchestra	1	
Concerto No. 5, in E-flat, Op. 73, "Emperor," for Piano and Orchestra	1	1
Chorus, "Nature's Praise to God" (for Chorus and Organ)	1	
BIZET—Suite No. 1, "L'Arlesienne"	1	2
Suite, "Child's Play"	1	
Micaela Aria from "Carmen," for Soprano and Orchestra	2	
BRAHMS—Symphony No. 2, in D-Major, Op. 73	2	
Symphony No. 4, in E-Minor, Op. 98	2	
Academic Festival Overture	1	
Concerto in D-Major, Op. 77, for Violin and Orchestra	2	1
Serenade in D-Major	2	
Two Hungarian Dances		1
BRUCH—Concerto in G-Minor, Op. 26, for Violin and Orchestra	3	
CHABRIER—Rhapsody for Orchestra, "España"	3	3
CHARPENTIER—Aria, "Depuis le jour," from "Louise"		1
DEBUSSY—Prelude, "L'Après-midi d'un Faune"	2	6
Two Nocturnes for Orchestra, "Nuages," "Fêtes"	3	1
DELIBES—Ballet Suite, "Sylvia"	1	
Bell Song, from "Lakme" (with Orchestra)	1	
D'INDY—Prelude to Act I, "Fervaal"	1	
DUKAS—"The Sorcerer's Apprentice," Scherzo—After a Ballad of Goethe	3	1
DUPARC—"L'Invitation au Voyage" (Song with Orchestra)		1
DVORAK—Symphony No. 4, in G-Major, Op. 88	1	2
Symphony No. 5, in E-Minor, Op. 95, "The New World"	4	2
Slavic Dance	1	

ECKERT—Concerto for Violoncello and Orchestra	1	
FRANCK, Cesar—Symphony in D-Minor Symphonic Poem, "The Wild Hunts- man"	1	1
GADE—Symphony No. 1, in C-Minor, Op. 5	1	
GEORGES—"Hymne au Soleil" (Song with Orchestra)	1	1
GLAZOUNOW—Concerto for Violin and Orchestra, Op. 82	2	
GLUCK—Overture, "Iphigenie in Aulis" (Wagner ending)	1	
GOLDMARK—Symphony, "A Rustic Wedding," Op. 26	1	3
Overture, "Spring," Op. 36	3	3
GOLDMARK, Rubin—Symphonic Poem, "Samson"	3	
GRAINGER—Suite, "In a Nutshell"	2	
GRANADOS—"The Nightingale," from "Goyescas" (Song with Piano)	1	
GRIEG—Elegiac Melodies for String Or- chestra, Op. 34, "Heart Wounds," "The Last Spring"	2	8
March of the Dwarfs	1	
Concerto in A-Minor, Op. 16, for Piano and Orchestra	2	
"Margarelein," "Erstes Begegnen," "L a u f d e r W e l t" (Songs with Piano)	1	
HADLEY—Symphonic Fantasie, in E-flat, Op. 46	1	1
HAENDEL—Largo (for Orchestra and Organ)	1	
"Where'er You Walk," from "Semele," for Soprano, Orchestra and Organ	1	
HAYDN—Symphony in G-Major, "Sur- prise"	1	
Symphony in G-Major, "Militaire"	1	1
Symphony in G-Major, "Oxford"	2	

Last Movement of the "Farewell" Symphony	1
HERBERT—American Fantasy	1
HUMISTON—A Song of Evening (Song with Orchestra)	1
HUMPERDINCK—Prelude to "Haensel and Gretel"	1
Prelude to Act III, "Koenigskinder"	1
JENSEN—"Am Ufer des Manzanares" (Song with Piano)	1
KLUGHARDT—Concerto in A-Minor, Op. 59, for Violoncello and Orchestra	1
LEHMANN—"The Cuckoo" (Song with Piano)	1
LEONCAVALLO—Aria from "Pagliacci"	1
LISZT—"Faust" Symphony (for Chorus and Orchestra, and Tenor Solo)	1
Symphonic Poem, "Les Preludes"	2
Symphonic Poem, "Tasso"	1
Symphonic Poem, "Die Ideale" No. 12	2
Hungarian Rhapsody No. 1	3
Hungarian Rhapsody No. 2	1
Hungarian Fantasy for Piano and Orchestra	1
Concerto in E-flat-Major, for Piano and Orchestra	2
"Die Drei Zigeuner," "Ueber allen Gipfeln" (Songs with Piano)	1
MAC DOWELL—Suite No. 2, Op. 48, "Indian"	1
MENDELSSOHN—"Italian" Symphony	1
Overture, "Fingal's Cave"	1
From "A Midsummer Night's Dream	6
Nocturne	1
Scherzo	2
Concerto for Violin and Orchestra	1
MOSZKOWSKI—Malagueña	1
MOUSSORGSKY—"Hopak" (Cossack Song), (with Orchestra)	2

MOZART—Overture, "Figaro's Wedding"	2	1
Overture, "The Magic Flute"	1	
PUCCINI—Aria from "Tosca"	1	
RACHMANINOFF—"Diese Herrliche Nacht" (with Orchestra)	2	
REGER—Variations and Fugue for Or- chestra on a Theme by Mozart, Op. 132	2	1
RIMSKY-KORSAKOFF—Capriccio Es- pagnol, Op. 34	2	3
ROSSINI—Overture, "Barber of Seville"	1	
RUBINSTEIN—Concerto No. 4, in D-Minor, Op. 70, for Piano and Orchestra	3	
SAINT-SÄENS—Symphony in A-Minor Symphonic Poem, "Danse Macabre," Op. 40	1	12
Marche Militaire	1	
Concerto No. 2, in G-Minor, for Piano and Orchestra	3	
Concerto in A-Minor, Op. 33, for Violoncello and Orchestra	1	
SCHUBERT—Symphony in B - Minor, "Unfinished"	5	7
Symphony in C-Major, No. 7	2	
Entr'acte and Ballet Music from "Rosamunde"	1	
SCHUMANN—Symphony No. 2, in C-Major, Op. 61	2	
Overture, "Julius Cæsar"	1	
Overture, "Manfred," Op. 115	2	
Concerto in A-Minor, Op. 54, for Piano and Orchestra	2	
"Provencalisches Lied," "Mond- nacht," "In's Freie" (Songs with Orchestra)	1	1
SIBELIUS—Symphony No. 2, in D-Major	4	1
SIBELLA—"Desir" (Song with Piano)	1	
SINDING—Concerto in A-Major, Op. 45, for Violin and Orchestra	2	

SMETANA—Symphonic Poem, "Vltava"	2	3
STRAUSS, Richard—"Alpine" Symphony	2	
Tone Poem, "Don Juan," Op. 20		1
Tone Poem, "Death and Transfiguration," Op. 24	4	5
Symphonic Poem, "Till Eulenspiegel and his Merry Pranks"	4	
Symphonic Poem, "Macbeth"	2	
Festival Music, from "Guntram"	2	
Love Scene, from "Feuersnot"	1	
STRAUSS, J.—Valse, "The Blue Danube"	1	1
Waltz, "Artist's Life"	1	
TCHAIKOVSKY—Symphony No. 4, in F-Minor, Op. 36	1	
Symphony No. 5, in E-Minor, Op. 64	5	1
Symphony No. 6, in B-Minor, Op. 74, "Pathetique"	2	1
Overture, "The Voyevode"	2	
Orchestral Fantasy, "Romeo and Juliet"	3	10
Concerto No. 1, in B-flat-Minor, Op. 23, for Piano and Orchestra	2	
Concerto in D-Major, Op. 35, for Violin and Orchestra	3	
Theme and Variations for Orchestra, Op. 55	4	7
Scene from "Jeanne d'Arc," for Soprano and Orchestra	1	
Letter Scene, from "Eugen Onegin," for Contralto and Orchestra	2	
Andante Cantabile	1	1
THOMAS, A.—Overture, "Raymond"	1	
VERDI—Aria, "Caro Nome," from Rigoletto"		1
VOLKMANN—Overture, "Richard III"	1	
WAGNER—Overture, "Rienzi"	3	
Overture, "The Flying Dutchman"	3	
Prelude, "Lohengrin"	3	1
Prelude Act I, "Lohengrin"	1	
Prelude Act III, "Lohengrin"	1	
Overture, "Tannhaeuser"	4	

"Bacchanale," from "Tannhaeuser"	3		
Aria, "Dich, theure Halle, from "Tannhaeuser"	1		
Prelude to Act III, "Tannhaeuser"	3		
Prelude and Liebestod, from "Tristan und Isolde"	4	2	
Prelude and Liebestod, from "Tristan und Isolde" (for Soprano and Orchestra)	1	2	
Prelude Act III, and Shepherd's Tune, from "Tristan and Isolde" (arr. by Wm. H. Humiston)	3		
Prelude, "Die Meistersinger"	5	10	
Prelude, Act III, "Die Meistersinger"	3		
A Faust Overture	2		
Entrance of the Gods into Valhalla, from "Das Rheingold"	3		
Ride of the Valkyries, from "Die Walküre"	4	1	
Wotan's Farewell and Magic Fire Scene, from "Die Walküre"	3	3	
Brünnhilde's Battle-Cry, from "Die Walküre" (for Soprano and Orchestra)	1		
"Waldweben," from "Siegfried"	3	1	
Siegfried's Rhine Journey, from "Götterdämmerung"	3		
"Immolation" Scene, from "Götterdämmerung" (for Contralto and Orchestra)	2		
Funeral March, from "Götterdämmerung"	2		
Good Friday Spell, from "Parsifal"	4		
Prelude and Glorification, from "Parsifal"	1		
"Siegfried Idyll"	4	3	
"Dreams"	3	5	
Overture, "The Fairies"	1		
Centennial March	2		

Songs with Orchestra:			
a.	Stehe Still	1	1
b.	Träume	1	1
c.	Schmerzen	1	1
WEBER—	Overture, "Der Freischütz"	2	6
	Overture, "Oberon"	1	1
	"Invitation to the Dance" (Orches- trated by Weingartner)	1	
	Concertstueck, in F-Minor, Op. 79, for Piano and Orchestra)	1	
	Aria, "Ocean, du Ungeheuer," for Mezzo Soprano and Orchestra	1	2
WIDOR—	Symphony No. 3, in E-Minor, for Orchestra and Organ	1	
WOLF—	Songs with Orchestra: "Ver- borgenheit," "Der Freund," "Er ist's"	1	
ZIMBALIST—	Little Russia Folk Songs (with Orchestra)	2	

